

Leila
1959

CHATCOLAB



**LEADERSHIP
CAMP**

Dear Lila

You really add zest
to Chat - don't know
what we'd do without
the red lead.

Love
Ed

Becky - the year next
to you - the year next
to you - the year next
to you - the year next
to you - the year next

Lila - a wonderful girl
Una Hardie

Becky Brembs
Olympia, Wash

Warren Dan!
another Wash train

Lila - I really
did enjoy training you &
every time I see those
ash trays I think of
you and Chat. Love
Lucia Wilson

Lila: you always
contribute a lion's
share to Chat
Plus

Lila Steinhilber
Don't forget all the laughs
& wonderful times we had
together. Soobys, tell we meet again
Silkies

There has been great
Betty King

Lila, always your wonderful
self. How I would at your
ability to keep going & help
smiling in spite of dis-
couraging things. Let me
know from time to time
how life is treating
you. Love
Vernon B.

Autographs

Janet Johnson

Louisa St John

Best of Luke
Mike Truman
Grent Falls Mont

Hope to see you next year.
Don "H.C.V." Stephens

Best of luck to
a small girl
Rudy Conquering
Sure for them
I well knowing you
and having fun at
Chat. Singing
Dancing

You have added so
much to Chatolab. I
enjoy your class and
company so much.
Don Mitchell
(one of the)

Although I
didn't
know
you reminded
me of my best
friend
you
Dancing
Rudy

Grandpa

Travis - I understand
you've done more than your
share in making this
week more than just
a memorable experience.
Let's try to keep in
touch " - " -
has fixed. Best wishes
Pearl Olsen

Leila
It has been a
small camp.
Norma
Hello Samson!
It was wonderful
small summer
camp

Leila - I enjoyed
it all - lots of fun
Dear Shalee

Good camp + lots
of fun but what do
I do with the lipstick
Tell Rudy "Hello" for
me Samson

Don't let me catch you
with an empty bottle
Tex Robinson

Janet Johnson

UNION MADE

Lot of love
Robert Wiley

Best of anything
to you - Sheila
you are "Chocolate" - "Rock"
Doc

Dear Sheila,
I sure have
enjoyed sharing
this week with you.
Della Schorzman

Please have no
ill feelings for
all the mornings
I awakened you
at chocolate.
From the bunk above,
Mary Dawson



Autographs

Lots of Luck
to a small ^{overnight} ~~commissary~~
teacher Hope to see you at
Pullman
Grace Laertcher

John Westergren
Snohomish City

To the
Linewire of the
Camp Good Luck
in all you do.
Dune B.

Dear Lela
I have enjoyed knowing
& learning from you!
Joyce Baker

Lela,
& certain
have had
a lot of
fun with
you. I hope
to see you
again real
soon.
Love
"Cotton"
May Dewar

Lela have had
fun here at
camp and I
enjoyed meeting
you. Carolyn Pugh

Hazel forward
the letter that Lela
& I have sent you
to me and
make sure
it gets
to you
I hope
you
enjoy
it
Love
Hazel

Greetings & Best Wishes
Again! Rich Baker

Leila -
It is wonderful
to share your
interview and
good spirit. You
are reaching a place
I will miss
Dale B.

Alura

PASSPORT TO OREGON

N^o 131641

THIS CERTIFIES THAT

Leila Steckelberg

is worthy of a visit to Oregon and the 1959 Centennial Celebration
and, furthermore, as a resident of a state recognized by Oregon, is
invited to enjoy the privileges of Honorary Citizenship.

Issued by

Walter G. Schoed

WORLD'S GREATEST OREGONIAN

To Leila -

It's been grand, being with all you lovely people. Yours is a fascinating hobby, or I should say hobbies. You are such an attractive versatile person. I surely hope I meet you again.

Opton Faller

Dear Leila,

It was so much fun going on the overnight with you and knowing you at Chat. I hope to see you next year!

Always remember -

"You can't get to heaven - If you lay in bed
Cause the Lord don't allow - No sleepyheads!" (Ha!)

Sincerely your friend,

Linda Berney

Dear Leila -

Among those who attend Chat are those who stand out "special" in memories. You are one of those, but lets hope "memories" will get an additional boost annually -
Be seein' ya' next year. Sincerely
Al Richardson

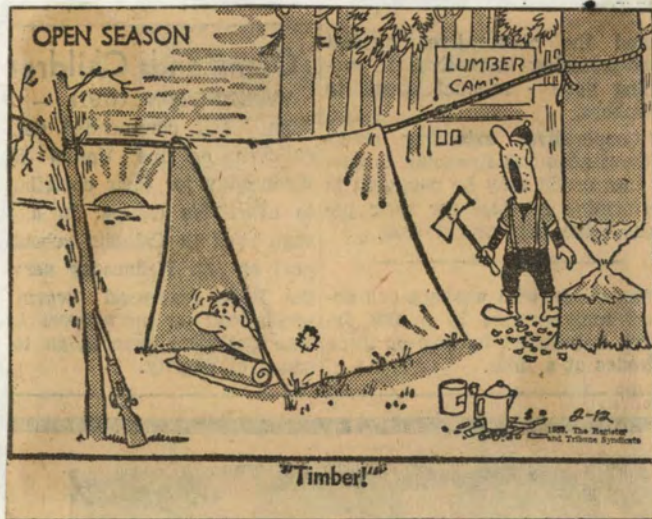
Mabel Franklin
sure enjoyed working
with you sorry
I couldn't stay longer

I hate to leave be for Saturday but
thats the way the tree falls.

Have enjoyed being here and hope to
see you next year. Ven. King Snipe

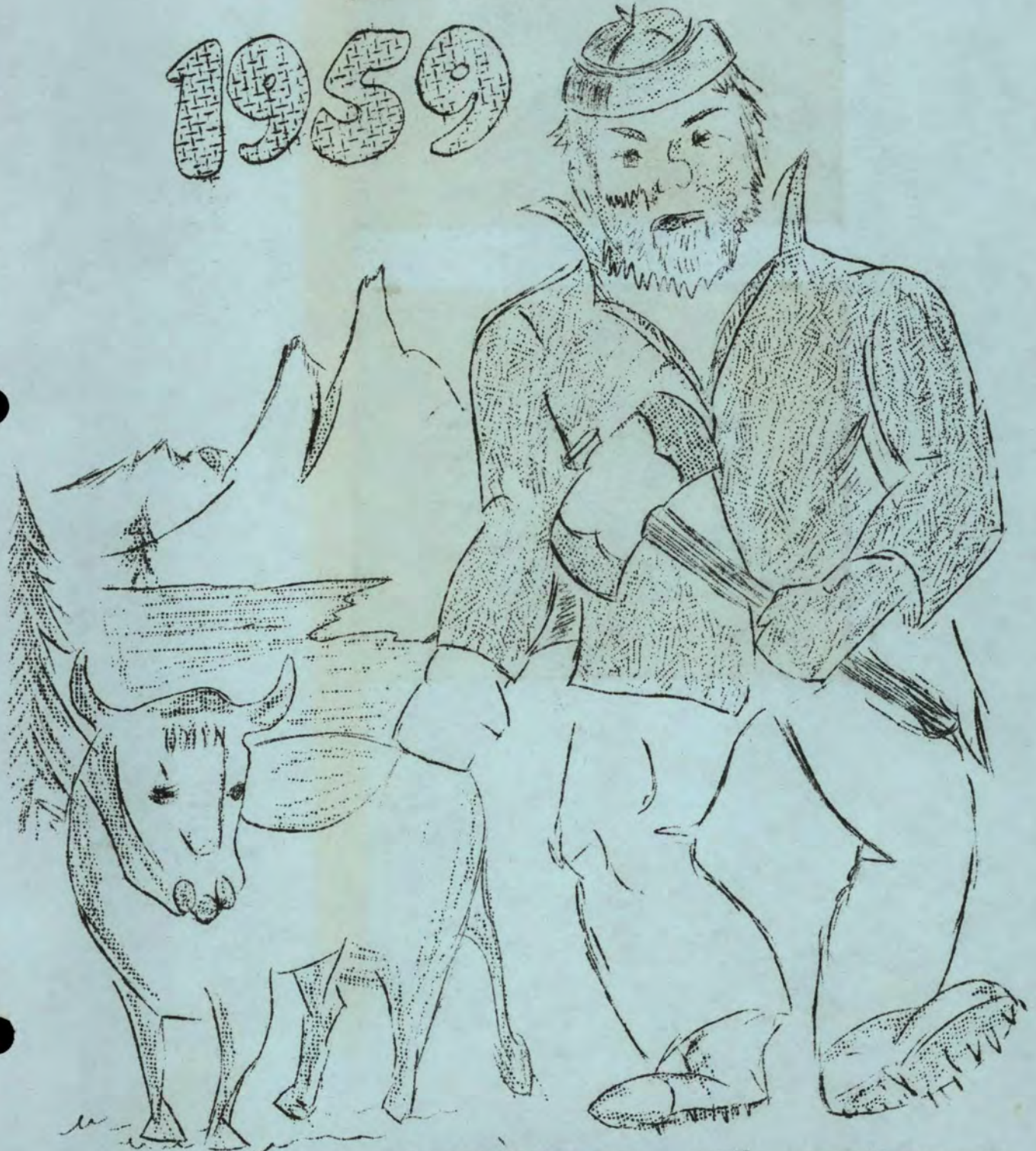
Dear Leila:
Take care you
wonderful little
teacher. It has really been
wonderful being back this year
even though it was such a short
time. Maybe next year I can make
it for the entire Lab and be able to
take part in more things. Take care
and don't get into any trouble before next
Lab. Can't think of anything not
have time to write it if I could.
Love, John





LOGGERS JAMBOREE

1959



1959 LOGGERS

FIRST ROW - Left to Right

1. Ella Jenkins (standing in front)
2. Jimmie Dan
3. Tex Robinson
4. Billie Marie Studer
5. Barbara Erickson
6. Dorrit Reiter
7. Ceal Montoya
8. Barbara Branthoover
9. Edna Walter
10. Gloria Johnson
11. Nan Johnson
12. Betty King
13. Sharon Dobler
14. Don Stephens
15. Linda Berney

SECOND ROW

1. Ed Cushman
2. Ruth Rasmussen
3. Janet Lohrenz
4. Glenn Dildine
5. Leila Steckelberg
6. Al Richardson
7. Ann Beasley
8. Carolyn Pugh (Snooks)
9. Norma Dobler
10. Edna Brendemuhl
11. Mary Dewar (Corky)
12. Carol Zimmer
13. Iva Webster
14. Louisa St. John
15. Lillian Hansen
16. Della Schorzman
17. Doris Jelinek

THIRD ROW

1. Mabel Franklin
2. Lou Slade
3. Ruth Pomeroy
4. Bev. Krembs
5. Betty Canfield
6. Lucia Wilson
7. Sally Schroeder
8. Hazel Beeman
9. Ruby Conqergood
10. Mike Firman
11. Vernon Burlison
12. Margorie Leinum
13. Alura Dodd
14. Eileen Paulsen
15. Phyllis Goodey
16. Afton Falter
17. Erm. Abbott
18. Marion Van Trojen

THIRD ROW CONTINUED

19. Ruby Knudsen
20. Mary Dawson
21. Leda Scrimsher

FOURTH ROW - Left to Right

1. Dwight Wales
2. Grace Loertscher
3. Charlie Scribner
4. Pearl Olsen
5. Bob Hanson
6. Robert Wiley
7. Walt Schroeder
8. Frank Guardipee
9. Mary Fran Bunning
10. Carl Gilmore
11. Vern Starling
12. Miriam Beasley
13. Mary Portmann
14. Jo Bakes
15. Ruby Taggart
16. Alfhild Leinum
17. Dean Hale
18. Dok Stephens
19. Amy Grill

FIFTH ROW - Left to Right

1. Harold Johnson
2. Bill Bunning
3. Rus Slade
4. Duane Anderson
5. Don Mitchell
6. Ron McBride
7. Sharon Squirrell
8. David Billingsley
9. Ralph Hart
10. Ralph Samson

1 9 5 9 C O M M I T T E E

Ed Cushman, Chairman	1960
Alura Dodd, Secretary	1960
John L. Moore, Treasurer	1960
Charlie Beeman, Notebook Editor	1961
Billie Marie Studer, Ass. Ed.	1961
LaRele Stephens	1961
Vernon Burlison	1959
Charlie Scribner (temp)	1959
Russ Slade, (temp)	1959
Willma Shryack (temp)	1959

Note: Tom Macho, Jane Gates and Joe Morris found it necessary to resign from the committee.

R E S O U R C E and S T A F F

Mary Fran Bunning	Peasant painting, Leather
Bill Bunning	Silver Work, Philosophy
Charlie Scribner	Outdoor Cookery, Fly Tying
LaRele Stephens	Lapidary
Vern Starling	Lapidary
Sally Schroeder	Music, Party Planning
Walt Schroeder	Dancing and Games
Ella Jenkins	Folk Song, Creative Rhythm
Al Richardson	Wood carving, copper wire jewelry, wire figurines
Frank Guardipee	Nature, Indian Lore, Phil.
Glenn Dildine	Disc., Human relations, group dynamics
Barbara Branthover	Small nature crafts
Willma Shryack	Kaliedoscrolls
Leila Steckleberg	Copper enameling, basketry
Linda Berney	Music

Cooks:

Marjorie Leinum	A peep in this hole
Alfhild Leinum	Where a knot used to be
Hazel Beeman	Will give you a view
	Of your board members
	to be.

Office Staff: Norma Dobler,
Linda Brock
Camp Man: Harold Johnson
Store Keeper: Sharon Dobler

1 9 6 0 C O M M I T T E E

<i>Ed Cushman</i>	1960
John Moore, Chairman	1960
Charlie Beeman, Vice Chairman	1961
Alura Dodd, Secretary	1960
Don Mitchell, Treasurer	1962
Billie Marie Studer, Notebook Ed.	1961
Doc Stephens, Publicity Chm.	1961
Glenn Dildine	1962
Russ Slade	1962
Linda Berney, Jr. Labber (1 Yr.)	1960

ROSTER

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Erma Abbott	Swan Lake, Idaho	Cowbells, drama 4-H & youth groups	Homemaker
Duane Anderson	State Dept. of Health Smith Tower Seattle 4, Wash.		
Violette Anderson	Box 1048 Wallace, Idaho		
Josephine Bakes	Box 103 Silverton, Idaho	Hiking, Swimming 4-H, Church groups	
Jim Ballard	Court House Wenatchee, Wash.		
Ann Beasley	Rt. 2, Box 800 Oregon City, Oregon	Sports, drama, People, Nature	Student 4-H Jr. Leader
Miriam Beasley	Rt. 2, Box 800 Oregon City, Oregon	4-H, Camps, Swimming, outdoors	Homemaker
Charles Beeman	Box 0159 East Wenatchee, Wash.		
Hazel Beeman	523-B Hubbard Coeur d'Alene, Idaho	Church and youth groups, crafts	Employment Interviewer
Linda Berney	Grandview, Idaho	Music, singing 4-H	4-H Jr. Leader State 4-H song Leader
David Billingsley	Waterville Washington	Recreation, People, dances	Student 4-H Rec. Leader
Barbara Branthoover	608 East A Moscow, Idaho	Crafts, Dancing Music, games	Extension Nutrition Spec
Edna Brendemuhl	Route 4 Arlington, Wash.	4-H, Grange Community Club Recreation	4-H leader
Mary Frances Bunning	1931 N. Corona Colorado Springs		Craft Resource
William Bunning	1931 N. Corona Colorado Springs, Colo.		Craft Resource
Vernon Burlison	Rt. 3, Box 180 Moscow, Idaho	People mostly	Extension Forester
Betty Canfield	Rt. 5, Box 264 Olympia, Wash.		
Ruby Conquergood	Rt. 2, Box 462-A Great Falls, Mont.	4-H Builders Sunday Schools Camping	Housewife 4-H sponsor

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Edward Cushman	Yakima Indian Agency Toppenish, Wash.		Extension Agent
Jimmie Dann	Box 926 Blackfoot, Idaho	Hikes, crafts, People, Indian Lore, Recreation	Church work Tribal Recrea- tion chairman
Mary Dawson	Rt. 1 Sagle, Idaho	4-H, crafts and Recreation	4-H leader Grange
Mary Dewar	804 14th St., S.W. Great Falls, Mont.	4-H, Entomology riding, camping	Student
Glenn Dildine	7100 Connecticut Ave. Washington 15, D.C.	Hi-Fi, Building Design	Nat'l 4-H Club Foundation
Norma Dobler	1401 Alpowa St. Moscow, Idaho	4-H, church youth groups	Home maker 4-H Leader
Sharon Dobler	1401 Alpowa St.	4-H, hiking, cats Chatcolab, camping	student
Alura Dodd	Rt. 5, Box 621 Everett, Wash.	4-H, youth work, crafts, camping	Homemaker
Barbara Erickson	Tarkio, Montana	Rocks, music music, drawing	Student
Afton Falter	Rt. 1 North Pocatello, Idaho		
Mike Firman	Box 562 Great Falls, Mont	Conservation, Agr. sports, art	Student
Waring Fitch	Dept. of Health Smith Tower Seattle 4, Wash.		
Mabel Franklin	Box 18 Fortine, Montana	Crafts, cooking	4-H leader Home Demonstrat
Carl Gilmore	Courthouse Annex Olympia, Washington	4-H, group singing, camps	County Extensior Agent
Phyllis Goodey	797 Dogwood Pocatello, Idaho		
Amy Grill	Box 111, Royal Sta. Othello, Washington	4-H, Church Square dancing Photography, Music	Homemaker
Alma Guardipee	Box 427 Browning, Montana		
Francis Guardipee	Box 427 Browning, Montana	People	None

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Dean Hale	Weiser, Idaho	4-H	Extension Agen
Lillian Hansen	Rt. 1 Potlatch, Idaho	4-H Leader	Housewife
Robert J. Hanson	Thompson Falls Montana	4-H, Camping Sports	County Agent at Large
Jane Harris	1822 Duncan Lane Pullman, Wash.	Dancing, Folk lore	
Ralph D. Hart	Caldwell, Idaho		County Agent
Rob Hatfield	Box 1013		
Clark Henry	606 Linden Pullman, Washington	Sports, crafts, photography,	Student
Doris Jelinek	Box 43 Sultan, Washington	Crafts, Lapidary group singing	Homemaker
Ella Jenkins	727 East 60th St Chicago 37, Ill.		Rhythm Special Community Sing Leader
Gloria Johnson	Box 267 Bonners Ferry, Idaho	Music, recreation	Home Agent
Nan Johnson	3108 S.E. Malcolm St. Milwaukie, Oregon	4-H work, camp counseling	Student (H.S.)
Harold Johnston	Box 271 Coeur d'Alene, Idaho	Hunting, fishing animals	4-H agent
Virgie Kennon	Box 36 Emida, Idaho	Square dancing, leather craft, 4-H Sunday School	Sub. Postmaster
Betty King	Rt. 1, Box 224 Snohomish, Wash.	4-H, Home Demon- strations	4-H leader
Ruby Knudson	1132 E. Sixth Port Angeles, Wash.	4-H Camp projects-	Home Agent
Beverly Krembs	Rt. 7, Box 295 Olympia, Wash.	Crafts, Square Dancing	Homemakers
Alfhild Leinum	517 W. Summit Ave. Coeur d'Alene, Idaho		Homemaker
Margorie Leinum	Rt. 1, Box 48 Coeur d'Alene, Idaho	Church groups Crafts	Bus. Mgr. of hospital
Grace Loertscher	Rt. 1, Box 29 Montesano, Wash.	4-H Builders, P.T.A., Recreation	Homemaker 4-H leader

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Janet Lohrenz	153 N.W. 6th, Apt. 3 Ontario, Oregon	People	Extension Agen 4-H
Jean McBride	Star Route Bozeman, Montana	Crafts, games	Student 4-H Jr. Leader
Velma Meeks	Post Falls, Idaho		4-H leader
Joan Miller	7th and Boundary St. Maries, Idaho	Crafts, Music	Girl Scout Counsellor
Donald Mitchell	University of Idaho Moscow, Idaho	Life	Ass't State 4- Leader (Idaho)
Cecelia Montoya	Court House St. Maries, Idaho	Crafts,	Home Agent
John L. Moore	Star Route Moses Lake, Wash.	People	Farmer and Fieldman
Pearl Olsen	Box 144 Lacey, Washington	Hobbies, Craft Music	Church work Homemaking
Eileen Paulsen	Rt. 3, Box 18 Hoquiam Grays Hargor, Wash.	Camping, Square dancing	4-H leader Eagles youth guidance
✓ Ruth Pomeroy	Fortine, Montana	4-H Camp Leader livestock	4-H leader Housewife
Mary Portmann	Rt. 1, Box 160 Raymond, Washington	Music, Drawing, Sewing	Student, Jr. leader, Rec. leader
Carolyn Pugh	Box 190 Shedd, Oregon	Music, cooking school	Student Jr. leader church leader
Ruth Rasmussen	107 S. Spring Pullman, Wash.	Crafts, dancing singing	Housewife, ch Campfire
Al Richardson	Corvallis, Montana	Crafts, drama, M.Y.F., hunting	Agr. Exp. stat Superintendent
Dorrit Reiter	419 North Calder Montesano, Washington	Sports, dancing talking, singing	Student Rec. Leader
C. J. Robinson	Lorane Rt., Box 243 Cottage Grove, Oregon	Youth Development	4-H Leader
Ralph Samson	Marsing, Idaho		County Agent
Della Schorzman	Box 902 Quincy, Wash.	Crafts, games, rocks, church	4-H Leader, Sunday School
Sally Schroeder	Florence, Oregon		Homemaker

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Walt Schroeder	Box 274 Florence, Oregon	People, Rec. Labs	County Agent
Charles Scribner	1919 Idaho Ave. St. Maries, Idaho	People	Forest consult
Leda Scrimsher	Box 154 Culdesac, Idaho	Crafts, Hobbies,	4-H leader
Willma Shryack	624 S. Garfield Moscow, Idaho	Creative crafts Dancing	Extension Home Furnishing Spe
Lou Slade	1840 College St. Maries, Idaho	Church groups Square dancing	Housewife
Russell Slade	1840 College St. Maries, Idaho	4-H camps, youth Sunday School	Ext. Farm Forester
Merle Spalding	Box 15 Emida, Idaho	Crafts, square dancing, clubs	Housewife
Sharon Spurrell	1003 Crescent St. Raymond, Washington	Sewing, crafts, Dancing	Student Part-time clerk Rec. leader
Vern Starling	Box 372 Eureka, Montana	Lapidary rock hunting and collecting	
Leila Steckelberg	Rt. 5 Arlington, Wash.	4-H, Cub Scouts, Sunday School, P.T.A.	Stanley Demonstrator
Don Stephens	620 Ridge Road Moscow, Idaho	Nature, speech people(girls too)	Logger - colleg student
LaRele Stephens	Box 31 Moscow, Idaho	Lapidary, all crafts, people	Physician Scouter, church
Louisa St. John	Emida, Idaho	Square dancing Nature	4-H leader, Sun Sch. teache
Billie Marie Studer	3804 First Bremerton, Wash.	4-H, campfire, camp craft	Homemaker Student
Ruby Taggart	Route 4 Nampa, Idaho	4-H, cub scouts	Housewife 4-H leader
Marion VanTrojen	Sultan, Wash.	Nature, Outdoor cooking	Camp Fire Sunday School
Dwight Wales	Route 4 Arlington, Wash.	4-H, Grange	Farmer
Edna Walter	Box 764 Bonners Ferry, Idaho	Crafts, Camping People	4-H leader housewife

<u>Name</u>	<u>Address</u>	<u>Interests</u>	<u>Job</u>
Iva Webster	Horseshoe Bend Idaho		
John Westergreen	202 P.O. Bldg. Everett, Wash.	4-H camp church youth work	County Agent
Iona Wicklund	Rt. 5, Box 294 Olympia, Wash.	Camp craft, rec. leadership	4-H leader S.S. teacher
Robert Wiley	1111 Ackerman Ave Yakima, Wash.		County Extensi Agent
Lucia Wilson	2310 N. 20th Boise, Idaho		Ext. Home Agent
Carol Zimmer	Windham, Montana	crafts, games singing	Jr. Leader



BULL GANG BOSS

Welcome to the Logging Jamboree! This is the theme for the 1959 Chatcolab session. All of us here want to make this a successful show. Perhaps some could offer a few simple steps to success but to work successfully with people you must give something of yourself and respect the people you work with as individuals. Each of you here will have an opportunity to serve as a bull cook and other jobs as well as a chance to polish up your personalit

Each of us here has something to give whether we realize it or not--This is really an experience in sharing--we share our experiences, our ideas, and our enthusiasm. We in turn carry these ideas, and I hope enthusiasm, back home again to those we work with.

Edward B. Cushman

SCHEDULE

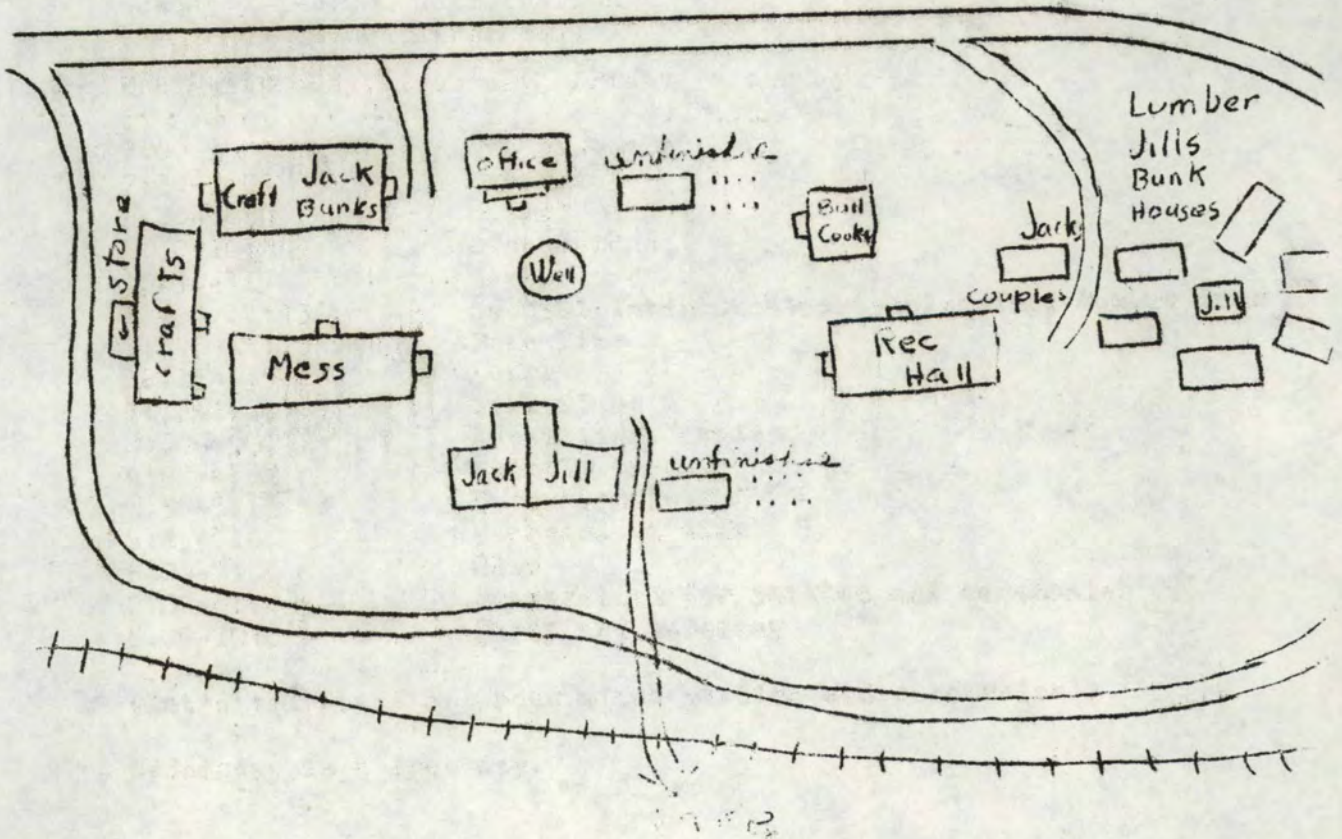
Sunday: 1-5:00 Registration
 6:00 First meal

Monday:Tuesday, Thursday, Friday, Saturday

7:00	Out of the bunk
7:30-9:00	Breakfast
9:00-9:30	Music
9:30-10:20	Discussions
10:30-11:00	Games
11:00-11:45	Special Interests--party planning, Square dance
11:45-12:15	Free Time
12:15-1:00	Lunch
1:00-2:00	Free Time
2:00-4:00	Activities, crafts
4:00-4:30	Whistle break
4:30-5:15	Demonstrations
5:15-6:00	Unorganized time
6:00-7:00	Chow
7:00-8:00	Preparation for parties and ceremonies
8:00-10:30	Party and ceremony

(Let's take care of props after parties and ceremonies.)

Wednesday is a free day.



CHATCO GYPO LOGGING COMPANY INCORPORATED

CREW

Woods BossTex Robinson
ScalerCorkie Dewar
Whistlepunk. . . .Leila Steckelberg
Bull Cook.Vernon Burlison
Choker Setter. . .Phyllis Goodey
Filer.Lucia Wilson
FallerLouise St. John
BuckerBetty Canfield
Donkey Puncher . .Hazel Beeman
Cat Skinner. . . .Jimmy Dann
Grease Monkey. . .Jeannie McBride
Brush Ape.Virgie Kennon

This is a story of the beginning
of the Chatco Gypo Logging Co., Inc.

In the early part of the century
Bull Boss, Tex Robinson, fin-
ished up the logging in Texas.
He cut everything so clean that
even mesquite had a time coming
back and the rattlesnakes mostly
all died for want of shade. He
headed north looking for tall
timber.

One day a dust storm blew out
of Texas and before he could dig
his heels into solid dirt he had
skated clear north to Chatcolet
Lake. He was so tired he slept
for weeks. Then when he woke up
he was mad and hungry. He got
the Bull Cook to cook a pot of
stew--half rabbit and half horse--
the favorite of fallers and
bunchers. Everyone was mad at
the scaler for short scale. They
all went down to the Chatco Lake
to Brew up some of Charley's
Bacon and Eggs and Coffee.

The whistle punk has to blow her
whistle a little louder so the
Grease Monkey can do her job.
This story is as tall as the
timbers and full of Bull.



SLOUGH PIG FAMILY

FAMILY HISTORY

The history of the Slough Pigs is short and rather sad. A big blue butt jammed in a sny and a center piled up behind it in almost no time. The whole sacking crew jumped on it to get it in the clear because it was holding up the whole drive.

They were all working hard and the roar of the water drowned the warning when the splash that old Guts and Liver turned loose up on Little Big Creek hit her. When she hauled it was every man for himself as they sluiced out into the main drag of Circle River. There they went round and round.

Slowly the lack of morning coffee and the numbness that accompanies prolonged exposure took their toll. There was no possible chance to get ashore or for rescue because the batteau was lost.

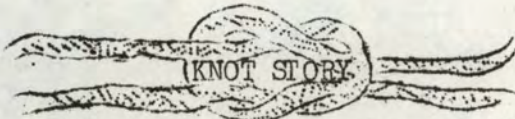
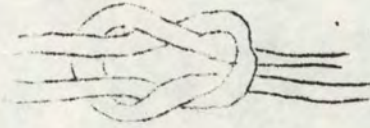
Today there is but a forlorn remnant of the once mighty drew and they cannot survive much longer.

Bull Boss . . . . .	.Vern Starling
Scribe. . . . .	.Janet Lorenz
King Snipe. . . . .	.Vern Starling
Walker Bob. . . . .	.Bob Wiley
Cookie Rube . . . . .	.Ruby Knudson
Sloopy Al . . . . .	.Al Richardson
Bull Cock Charley . . . . .	.Charley Scribner
Paddle Duck Mary. . . . .	.Mary Bunning
Sacker . . . . .	.Norma Dobler
Tag Boat Grace . . . . .	.Grace Loertscher
Boom Chain Pearl . . . . .	.Pearl Olsen
Jan the Cat . . . . .	.Janet Lorenz
Cart Hook . . . . .	.Carolyn Pugh
Pike Pole . . . . .	.Alphilda Leinum



KNOT CREW

- Russ Slade Knot Head
(the Bull Boss)
- Linda Berney Knot Right
(scribe)
- Dean Hale Knot a Hale
(but he really is)
- Amy Grill Pine Knot
- Betty King Will Knot
- Billie Marie Studer. Rather Knot
- Alma Guardipee. Believe it or not
- Edna Walter Better Knot
(If there are better Knots-Edna
will make them)
- Mary Dawson New Knot
(blessed event)
- Don Mitchell. Argonaut
- Ann Beasley Why Knot
- John Moore. Knot Here
(Tsk-Tsk!)



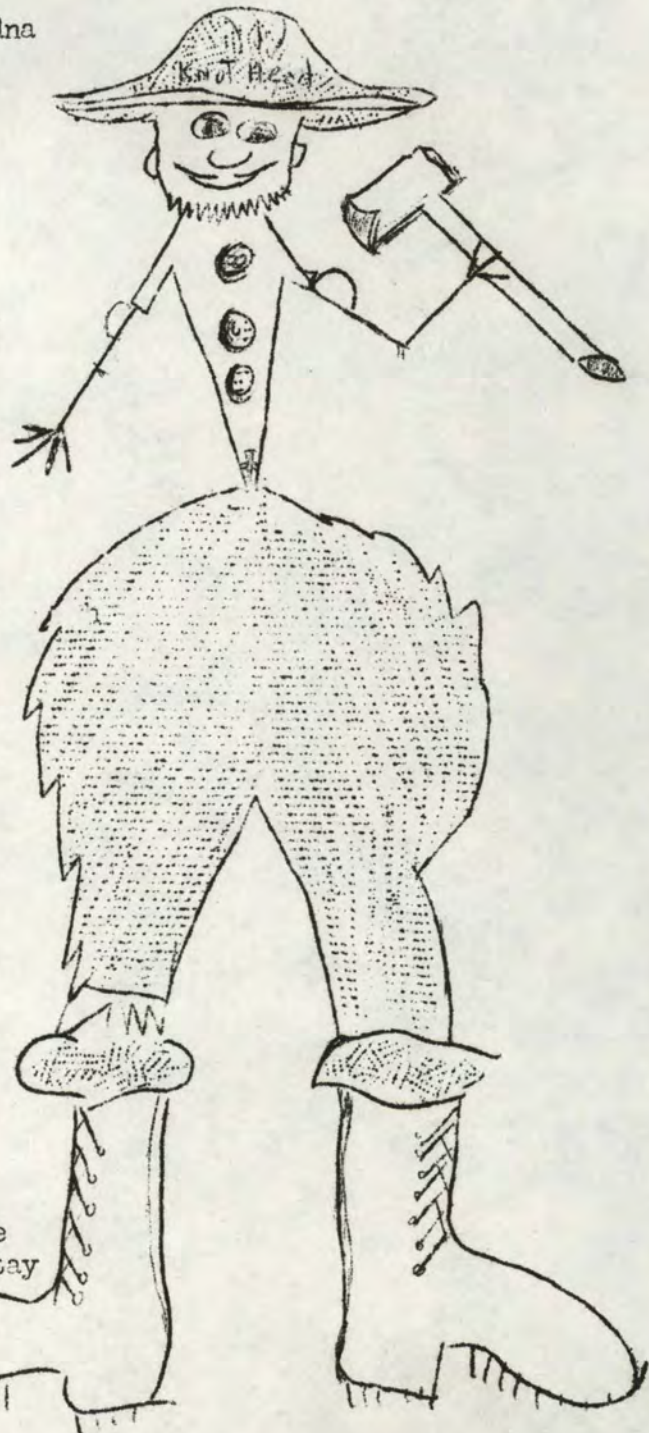
This is the Knotty story of the Knot family. We all arrived at Chat as a result of a Drag Knot. (Dum de dum dum.) And we all look like we have been drug through a Knothole and we are a group of assorted Knots.

Argonaut said to Will Knot
"Why Knot?" Pine Knot:
"Believe it or not!" If you'd
Rather Knot - you'd Better Knot!

We Log Knot neither do we Saw.
 That Knot Hale is Knot Right.
 Is he really not whole?

Our Bull Boss, Russ, is a Knot Head and our scribe Linda is Not Write. (We really mean Not Right)

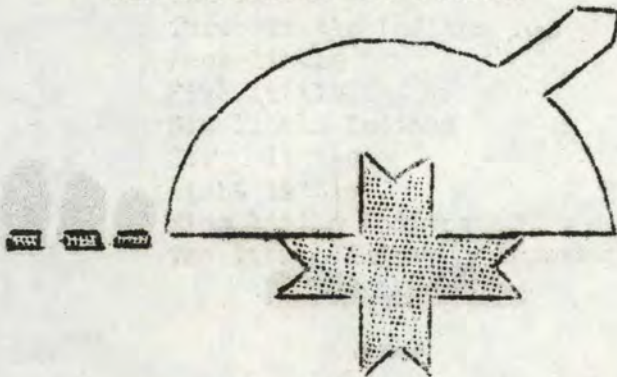
Unfortunately the Knots have a negative attitude which they came to Chat to change. We plan to stay for the full course of treat-ment. We had a Square Knot but he surely got around and we were told "He's not yours!"



Kah to Oss

Members	Name	Meaning
Ella Jenkins	Natookska	one
Doc Stephens	Nahtooka	two
Nan Johnson.....	Neukska	three
Leda Scrimsher.....	Nesuoo	four
Dorrit Reiter.....	Nesitoo	five
Iona Wicklund.....	Naiuva	six
Iva Webster.....	Ihkkitsika	seven
Barbara Branthoover.....	Namisuoo	eight
Frank Guardipee.....	Chief	
John Westergreen.....	Pihksuo	nine
Alura Dodd.....	Kipo	ten

John Westergreen is woods boss.
Nan Johnson is the scribe.



Pee-Wee

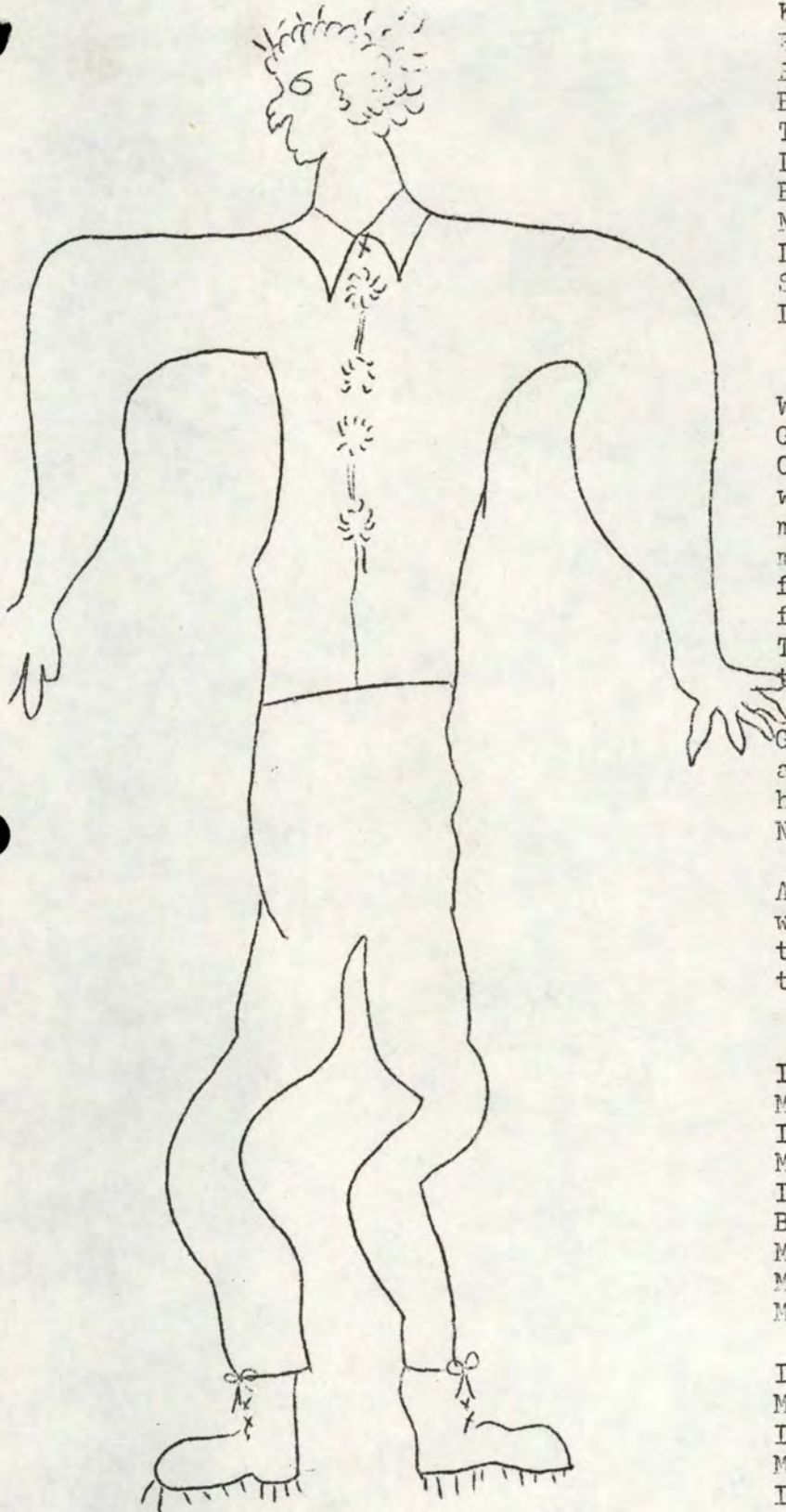
Once upon a time, long before the arrival of Paul Bunyan, on the shores of Lake Chatcolet, the Chief and his family camped for the summer. Natookska, Nahtooka, Neukska, Nesuoo, Nesitoo, Naiuva, Ihkkitsika, Namisuoo, Pihksuo, Kipo, the children of the Chief, were named according to numbers, one to ten. The Chief was very busy and important so his children were from many different regions. The Chief himself was born in Montana. The first child was born in Illinois. He traveled west by wagon train where two children were born in Wyoming, two in Idaho and four in Washington and one in Oregon.

After the family grew up and after traveling all over the world, they collected in one big Kahnnoosin on the shores of Lake Chatcolet. In order to make sure that the whole family is present, we sing this song.

One little	Nine little
Two little	Eight little
Three little Indians	Seven little Indians
Four little	Six little
Five little	Five little
Six little Indians	Four little Indians
Seven little	Three little
eight little	Two little
Nine little Indians	One little Indian boy.
Ten little Indian boys and girls	

Burr Family

Kaku Burr Wilma Shryack
 Birler Mike Firman
 Burr Burr Charlie Beemar
 Bur L. Waring Fitch
 Tim Burr Erma Abbott
 Lin Burr Mary Portmann
 Bamcock Glen Dildine
 Neigh Burr Miriam Beasley
 Lay Burr Mabel Franklin
 Shiver Burr Lou Slade
 Lum Burr Marion Van Tro



Way back East many, many years ago
 Great - Great - Great Granpappy
 Cockle Burr got caught on an east
 wind blowing West and lit on a
 mangey old black bear. Granpappy
 made him scratch and he chose our
 family tree on which to rub. There-
 fore we have a tilted family tree.
 This explains why our name tags are
 this shape.

Grandpappy fell to earth--rooted
 and thrived and various varmints
 have scattered us all over the
 Northwest and even to China!

At this, our first family reunion,
 we hope that some of us will stick
 to you and scatter even farther
 than before.

I want to be a friend of yours
 Mmm and a little bit more
 I want to be a friend of yours
 Mmm and a little bit more.
 I want to know you
 Better than I ever did before
 Mmm and a little bit
 Mmm and a little bit
 Mmm and a little bit more.

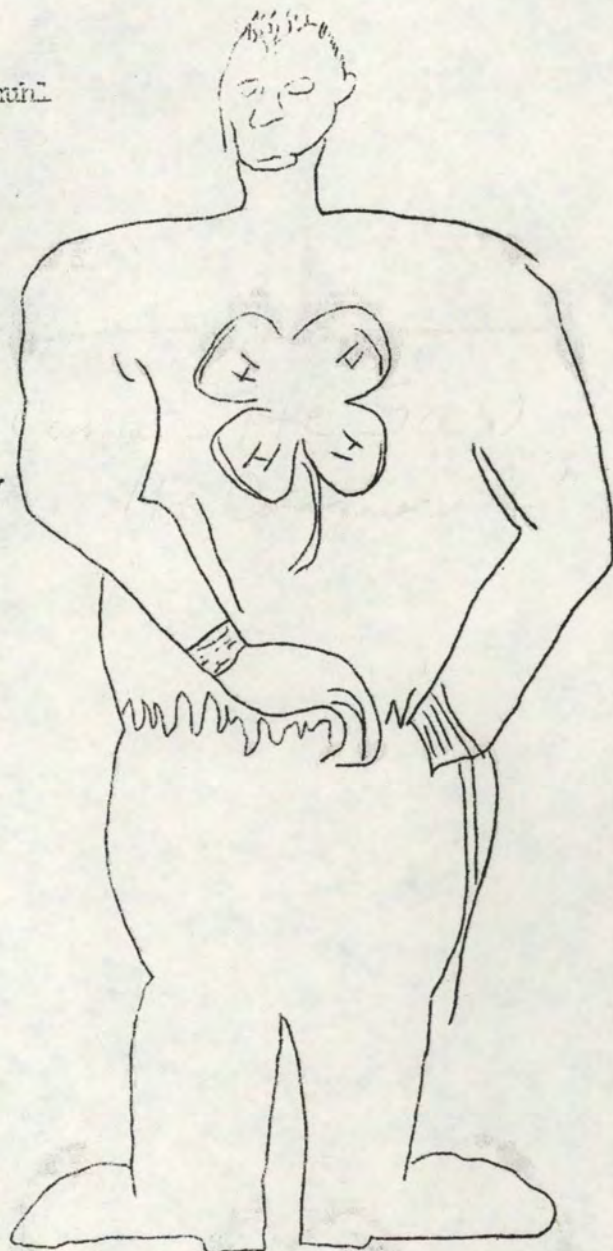
I want to be a friend of yours
 Mmm and a little bit more.
 I want to be a friend of yours
 Mmm and a little bit more
 I want to be a Cockle Burr
 Growing at your door
 Scratch and a little bit
 Scratch and a little bit
 Scratch and a little bit more.

HEAP Big Boss Man "BIRLER"

THE SEE SAWS

Bull Gang Boss Ralph Hart
Scribe Edna Brendemuhl

Ke hele Ruby Conquergood
Jigsaw Gloria Johnson
Radial Saw Sharon Dobler
Cross-cut Saw. Sharon Spurrell
Rip Saw Ralph Hart
Hack Saw Duane Anderson
Saber Saw. Sally Schroeder
Chain Saw. Edna Brendemuhl
Coping Saw Ed Cushman
Table Saw Margie Leinum
Band Saw David Billingsley



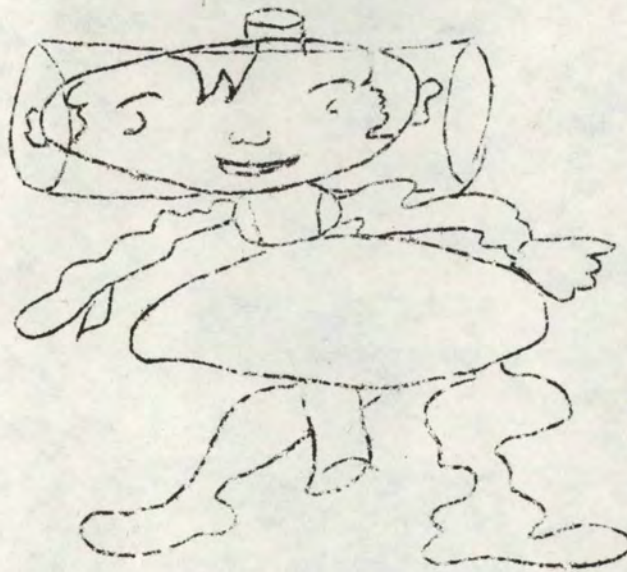
Sawing our way through timber
 large and small
We the See Saws use blades
 common to all.
Largest of our group, the cross
 Cut is Sharon T.
The smallest and Coping is Ed. C.
Ralph does the Ripping
While Gloria does the Jigging
and Ruby uses the Kehole
to see what she can see
While the Radial is being tuned
 in by Sharon D.
The Band led by David does the
 Saber dance for Sally
While Duane uses the Hacksaw
 to set all our Chains free.
Our saws are all Tabled now
 so the Saws can See.

"He Came - He Saw
The Conquered"

(Faint, mirrored text from the reverse side of the page)
Coping Saw Ed Cushman
Table Saw Margie Leinum
Edna David Billingsley

(Faint, mirrored text from the reverse side of the page)
Sawing our way through timber
 large and small
We the See Saws use blades
 common to all.
Largest of our group, the cross
 Cut is Sharon T.
The smallest and Coping is Ed. C.
Ralph does the Ripping
While Gloria does the Jigging
And Ruby uses the Kehole
to see what she can see
While the Radial is being tuned

The Axes



THE LIFE HISTORY OF THE FAMOUS FAMILY OF AXES

The Axe family starts way back in history. As far back as I can remember is to great great Grandpa Axe, who was a Dull Blade....Boy, I mean DULL.

As time went on the Axe family started to shaipen up just a little--all except the black sheep of the whole family, who is just as Dull, Dull Axe.

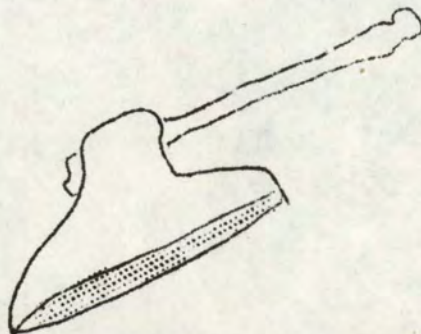
We now have a forebearer who is nationally known. He is the great Ex-1-ax. He is no longer with us, though, because he just passed on.

The History of the Famous Axe family will continue next week on T.V. sponsored by our great sponsor--Soil-ax.

Sincerely,

Great Falling Axe. . . .	Dwight Wales (head of famil;
Dull Axe	Ruby Taggart
Little Shaver.	Carol Zimmer
Loz	Harold Johnston
Double Axe	Carl Gilmore
Battle Axe	Beverly Krembs
Pickeroon.	Ruth Pomeroy
Pulaski.	Bill Bunning
Little Satchel	Ruth Rasmussen
Last Axe	Merle Spalding

(Report submitted by Sharp Axe.....
Barbara Erickson)



THE BULL BUCKS

The Bull Buckers are direct descendants of Paul Bunyan--the best of the great woodsmen. After Papa Bull cleared the forests of Wisconsin, he moved out West.

Our family, small though it was, required daily 17 barrels of flour for flapjacks.

Lake Chatcolet was used for storage of one day's drinking water.

Once, it is recalled, when someone disputed Papa Bull's authority a family scuffle followed--result--the Grand Canyon.

It took all of the White Cliffs of Dover to make polish for White Bucks.

Timbuck came from a far way off, and Timbuck 2.

We took Alaska for Social Security (\$125 a month at 65).

Bull Block can do more than sling rigging.

As a young un, Johnny Ink Slinger learned her trade well. At three weeks she was whittling her initials in the Giant Red Woods.

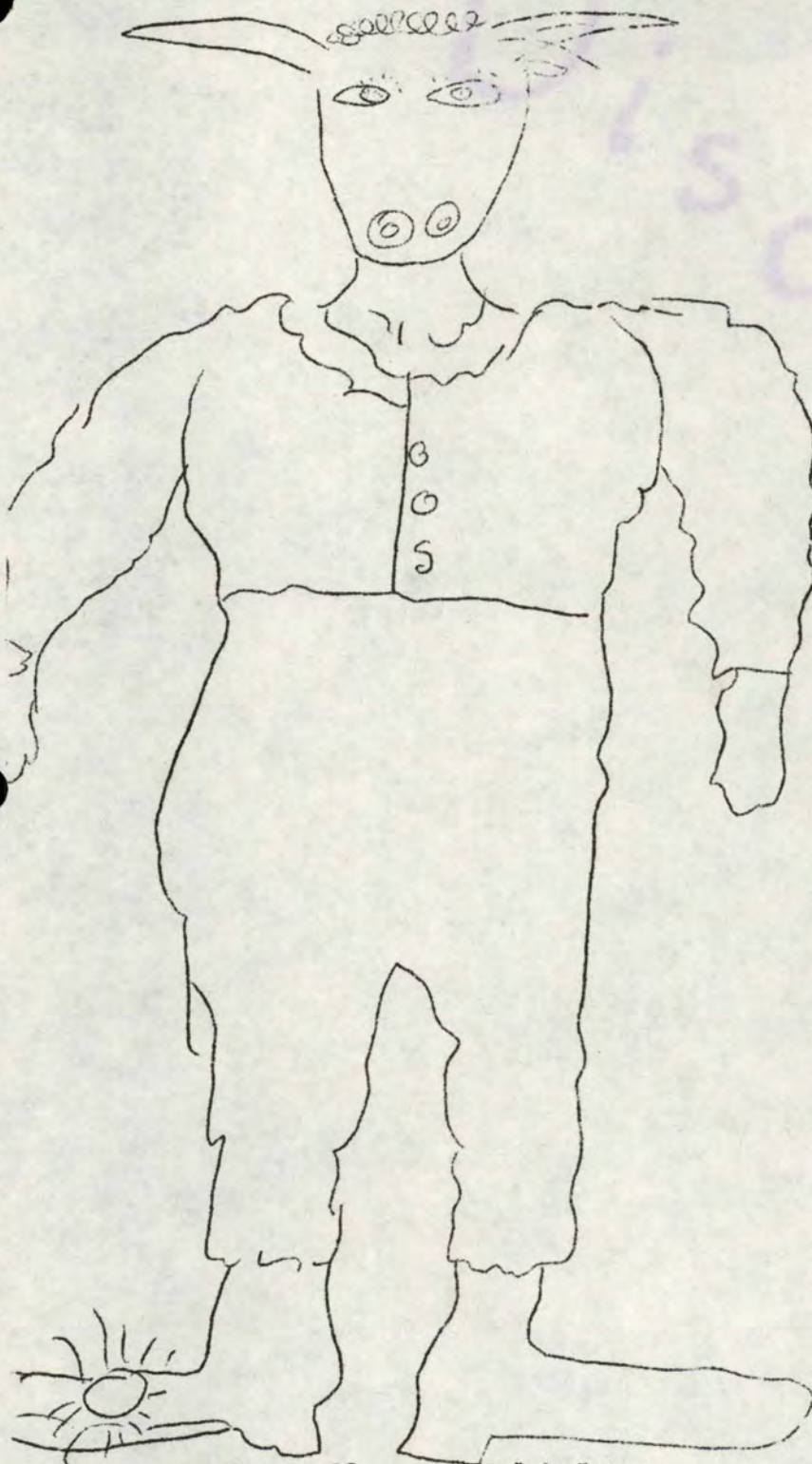
Snoose used to chew 12 cases of Copenhagen daily, and when he spit --it forced the back waters of the Columbia.

It's recalled that once Bulldozer snored so hard he caused the great San Francisco earth quake.

This ain't All Bull.

Papa BullRalph Samson
White BuckDon Stevens
TinbuckDella Schorzman
Timbuck 2Eileen Paulson
Social Security .Lillian Hansen
Bull Block.Doris Jelinck

Johnny Ink SlingerCeal Montoya
SnooseWalt Schroed
All BullBob Hanson
Bulldozer.Afton Falter
Bull choker.Joan Miller



Discussions

JOIN

DISCUSSION PERIOD ON LEADERSHIP
IN GROUP SITUATIONS

by Glenn Dildine

ME \longleftrightarrow OTHERS

Monday A.M.

1. We considered the idea that our discussions this week should aim toward some clearly recognized changes which we want to occur within ourselves. We defined these as our OBJECTIVES:

- Some new Understandings (U) and Feelings (F),
- About ourselves as group leaders and the group members we work with.
- Which lead toward more effective skills in action (S) with the people and groups we work with.

2. We discussed the universal way in which humans behave in response to life situations. Recognized this as one key idea underlying our work for the week. (See Chart 1 to follow). Discussion brought out:

- That understanding ourselves is as important and challenging as understanding the other people involved.
- That much of what we see in any situation is a direct reflection of only what we want and dare to see.

3. Our whole group discussion of these ideas centered on:

a. A gradually deepening perception of the importance of the leader's own inner viewpoints on what he does in any group situation; of how often we interpret the situation just from our own inner ideas and feelings, missing what it may mean to the other(s) involved.

b. Gradually recognizing how hard it is to clarify our own objectives this early in group discussion:

- Because we tended first to define our problems in very general terms ("What do I do when people block group action?"), and in terms of "What do I do as leader?"

DISCUSSION REPORT ON LEADERSHIP
IN GROUP SITUATIONS

Creative thinking - Dr. B. B. Goldner,
director of the La Salle College School of
Creative Thinking at Philadelphia, gives
the following analysis of "Creative
Thinking": The characteristics
of a creative person are intelligence,
a storehouse of knowledge, fluency,
flexibility, problem sensitivity,
curiosity, originality and
independence.

- 1. Our whole group discussion of these ideas centered on:
- a. A gradually decreasing awareness of the importance of the leader's own inner viewpoint on what he does in any group situation, of how often we interpret the situation from our own inner ideas and feelings, and feeling that what it may mean to the others (a) involved.
- b. Gradually recognizing how hard it is to clarify our own objectives this early in group discussion.
- c. Because we tended first to define our problems in very general terms ("What do I do when people block group action?") and in terms of "What do I do as leader?"

- When what we need to start with is a deeper understanding of the specific behavior of the unique individuals who are involved in a particular situation--the necessary basis for then deciding what we might try to do to help in this situation.
- c. Doc helped us get more specific by play acting "a person who blocks action". (He pushed for whole group moving then and there into the sunshine). After we had worked with this suggestion for several minutes, we all looked back at what had happened. Our analysis tended to reveal that:
- Leader can depend on effective help from group in handling situation if he seeks group help and honestly believes group can and should be involved.
 - Factors effecting what happens include what the "blocker" is really seeking by his outer action and how understanding and flexible leader is.
 - Some effective ways to help group become responsibly involved include:
 - Deepening communication between group members by helping them reflect back to each other what they think the other person has said.
 - Trying to get behind these outer words and actions, to reach the person and underlying ideas and feelings (hopes & fears), for himself in this situation.
 - The importance of leader's personal example on developing those supportive feelings between group members which set stage for most effective group work.
- d. During the discussion, we considered the principle from research that people's inner attitudes toward themselves and others fall into three general categories:
- + + people = realistically positive about self; equally or more positive picture of other people's inner orientation toward "self".
 - + - people = unrealistically positive about oneself; unrealistically negative (not believing in) about others' "Self" attitudes.

- + people - reverse of + -.

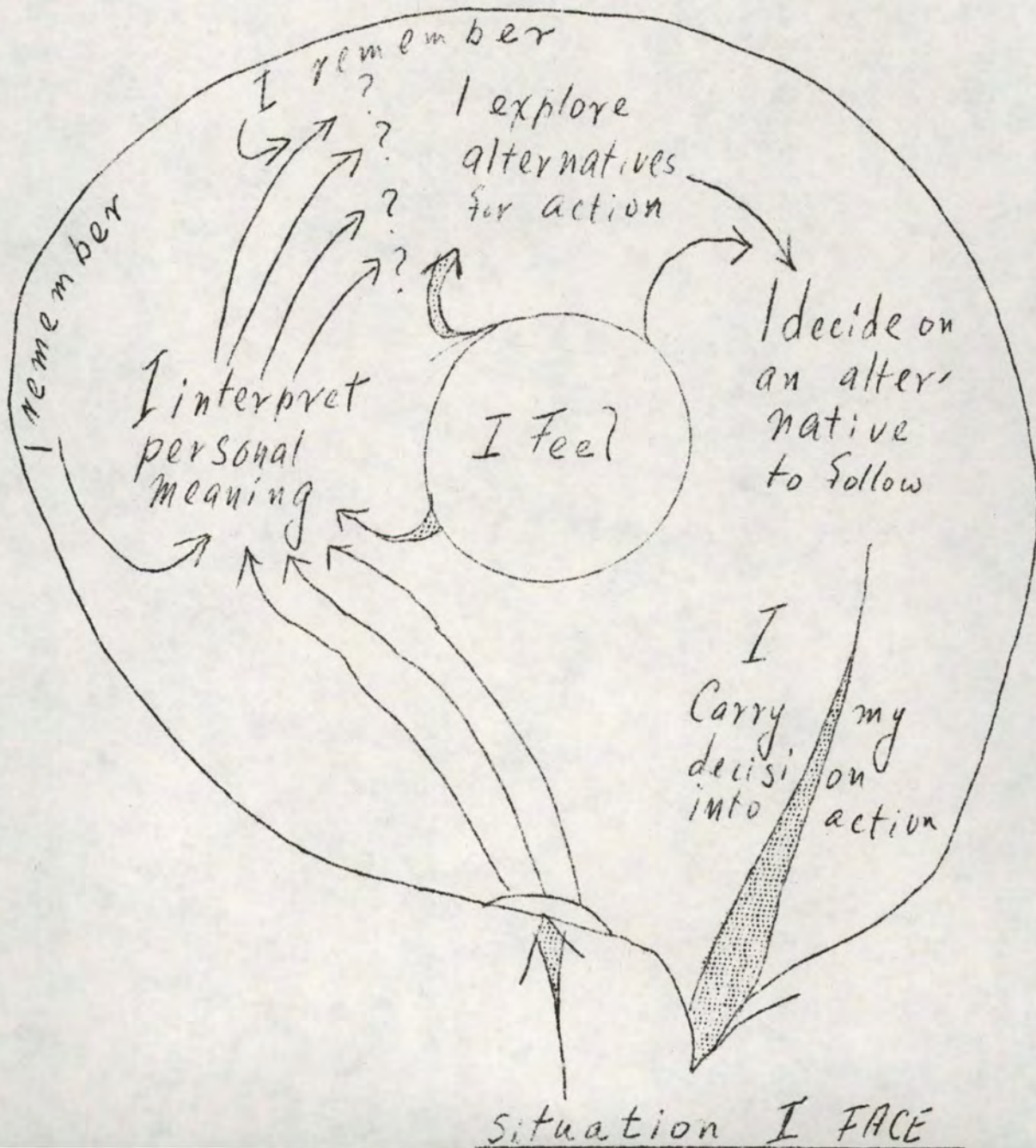
Each of these kinds of inner orientation result in characteristic and different patterns of outer actions, with + - the more democratic, flexibly learnable, personally effective with groups, etc.

- e. Toward end of morning, we tentatively decided to try small-group discussions next day, using as "problems" some actual working situations in which members are involved back home.

Tuesday Morning

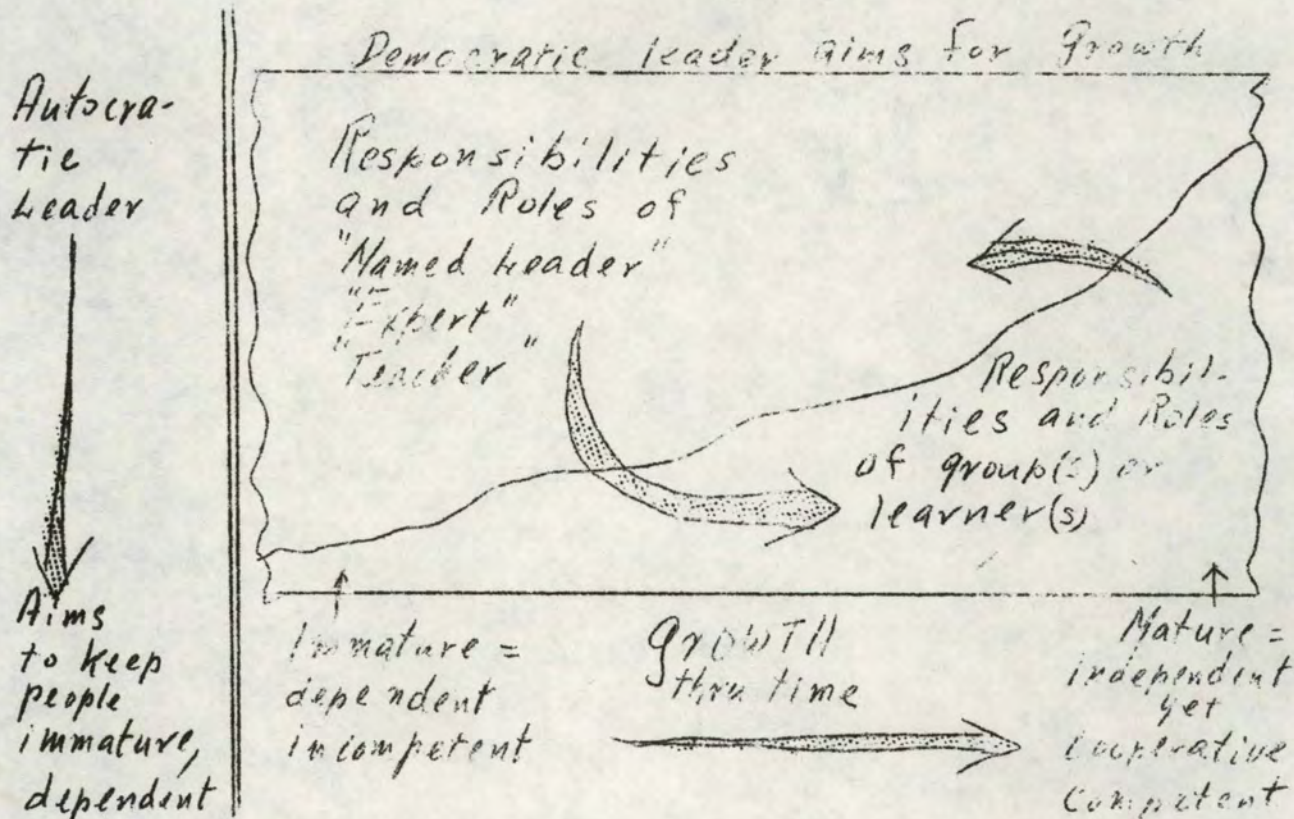
- 1. First 20 minutes - reviewing how Monday session developed and its results. We used the following chart to illustrate our key idea that each person's unique outer actions spring from his inner understandings and feelings (hopes and fears) about himself and others in a situation.

Chart I - CYCLE OF HUMAN BEHAVIOR



- a. We then added the concept of democratic leader responsibilities and roles - one who helps group members learn thru time to become more mature, more independent and able to take responsibility for personal and cooperative action. Used following chart to contrast this with autocratic leader's (often unconscious) purpose of keeping group dependent on his control and direction (immature).

Chart II



2. We then used the rest of the period in small group discussion (about 3 to each group). Directions for this were:

- a. Choose any situation to focus on which
- realistically involves one of group members as as leader with a group for whom he has responsibility;

- interests the group most.
- provides considerable "data" to work with.
- b. Develop a paragraph or so describing some incident(s) which illustrates your "problem situation".
- c. Work toward refuting back to whole group, either by reading your report or presenting it as a playlet, but
- d. Try to report as if you were a sound-movie camera reporting back just what happened, without your own natural tendency to judge and interpret what happened.

GROUP REPORTS AND DISCUSSION OF REPORT - Thurs. & Friday
 We heard about the "problem situation" each group had worked on, presented by one reporter or thru a group skit of an incident typical of the behavior being studied. With time to hear only one report, we first tried to decide on one by concensus, but eventually resorted to vote because all five situations were popular.

In the discussion of Rus Slade's "Sunday School Class", we found several things happening:

We began to recognize when we were interpreting instead of giving facts; how to look for several possible explanations for behavior instead of settling for first conclusions.

We were able slowly to shift from looking at another person thru our eyes, toward more perspective from their inner viewpoint

We found we needed both more data about the person in the situation and more principles to use in explaining the data.

Review led us on to how to use our deepening understanding in working with people. We considered this "Model Proposition".

Objectives - I "Person will learn the new understandings, feelings and skills he needs,

IF

Program - II "I provide appropriate opportunity for him to learn."

Evaluation III "How much did he learn? Therefore, how effective have I been?"

We recognize that Step I here depends completely on our previous understanding of the person's present understandings, feelings and skills.

CHAT



CEREMONIES



TRADITIONAL FIRST EVENING CEREMONY

In a setting of Loggers' props and red lanterns, the flames of Chatcolab traditions were rekindled. Old labbers introduced logging symbols of:

Appreciation of Nature - Ed Cushman

This tool I have in my hand is an increment bore with which the forester is able to look inside the tree. By studying the core removed by this tool, the forester can study the history of the life cycle and determine which of the years in the tree's growth were years of good moisture, which were years of short moisture as indicated by annual growth rings showing on the core. In this way, he can see how nature has affected the tree.

We here at Chatcolab are in a very beautiful natural setting on the edge of a lake, while around us are trees hundreds of years old growing along with many other kinds of plants of varying length of life span down to the smaller plants that only live for a relatively short period. In the area around us are many kinds of animals and birds and when you travel along the Indian Cliff trails you will be among cliffs which have been here for thousands of years. As you can see, we are close to nature here at Chatcolab.

I now ask that the first candle be lit for Nature Appreciation and as the candle is being lit, let us remember to take a few minutes each day while here to look around us and see and appreciate the beauties of nature.

Friendship - Marge Leinum

Using the triangle dinner gong as a symbol for Friendship, I point out that the ringing of the gong called men together at the end of a busy day to eat, to talk of family and friends, and to remember experiences of the past and present. One met as friend to friend--

Here at Chatcolab you will make friendships that will be a joy to you--friends whom you will remember with warmth through the years.

We light this second candle to commemorate those friends whom you will cherish with fond memories for years to come.

Recreative Fun - Alura Dodd

I have a peavey here that was used for work, but was also used in play. One man we heard of tonight kept his peavey handle beautifully

carved. The loggers turned their logs with the peavey in log rolling contests when they tried to make the other man fall into the water.

Fun is important. It is our release valve, our petcock when we get too keyed up or tired. We're re-created. You will have plenty of opportunities for play at Chatcolab--games and folk dancing.

I ask that a candle be lit in honor of recreation.

Planned Skills - Doc Stevens

This broad axe has been a tool of skill that has helped hue America. The broad axe appears very awkward at first, but actually is a very specialized tool for a special purpose requiring skill.

We hope that skills such as this can be developed while here at Chatcolab, and we light this fourth candle to symbolize the skills we will develop.

Sharing - Vernon Burlison

In the movie we saw how the reckless use of our natural resources was transformed to the spirit of working with nature to give back as much or more than we take. In the harvesting of our forests, the spirit of the New Buryan has emerged, prompting men to reforest--to aid the land in giving again for others those same bounteous resources that we take from it.

This is sharing. It is symbolized by this planting tool, which is used in establishing new forests to replace those we take as our share.

There is a parallel for us here at Chatcolab. As surely as we cannot always cut the forests and never replant, a person cannot always take and never give in living with others. For the deep satisfaction of peaceful living, for the inner security that comes from having loyal friends, one must share himself or herself with others. Sharing is a traditional part of the Spirit of Chatcolab--sharing of ideas, knowledge, skills and humor--sharing yourself with others.

As the last candle is lighted, I place this planting hoe with the other tools to complete our symbolism of the Spirit of Chatcolab.

MONDAY NIGHT CEREMONY

The Monday night ceremony was a Loggers' bunk house theme. The loggers were Liela, Gloria, Ceal, Carol, Alura, and Vernon. Vernon, the old timer, told the new loggers of his experiences while he worked with Paul Bunyan and of some of Paul's exploits.

It seems when Paul started out, his main thought was cutting lots of timber, etc. Then he was converted to conservation for future generations. We were left with the thought of tomorrow and the goodness of God. Alura sang

TREES

I think that I shall never see
A poem as lovely as a tree
A tree whose hungry mouth is pressed
Against the earth's sweet flowing breast
A tree that looks at God all day
And lifts her leafy arms to pray
A tree that may in summer wear
A nest of robins in her hair
Upon whose bosom snow has lain
Who intimately lives with rain
Poems are made by fools like me,
But only God can make a tree.

Joyce Kilmer

True, how beautiful a tree
But more,

It is what each one sees:
spread boughs full-fledged to challenge
sunlight and rain--
man's first rude roofs of home--
are but a source of food to some,
to others mere decoration, as in a formal
garden.

It may spell shingles, siding, vineyard stakes
or fuel for a winter night.

A tree, to you or I, can even be symbol of
sacrifice,
of hanging or defeat.

Roland Ryder-Smith

GOD BLESS ALL THOSE WHO LABOR WITH THEIR HANDS
"But most of all, bless those who serve with love!
No matter if the task be great or small,
A gay adventure or a dull routine,
A kindness done to one or meant for all!
Head, heart, and hands--all three are instruments
Of Him who made the world and found it good,
And all are blest, but doubly blest is he
Who serves with love in conscious brotherhood."

Ceremony Tuesday Night -- International Theme

Reader:

"Come forth, ye men of ev'ry race and nation!
We are making God's new world for all the sons of men;
Our hearts unite in daring expectation,
For the matchless Lord of Life doth tread this earth again.
Behold, He comes as first He came
To write upon the hearts of men in words of living flame
His Spirit of heroic love,
That one redemptive purpose thru this age may move."
(From "The New World" song page 88 in
"Sons of Many Nations.")

Back in the very beginnings of time the world was created and man was placed as guardian and master of this beautiful world but down through the ages he has sometimes abused this privilege and power by his greed, injustice and misunderstanding.

Here in Chatcolab we look around us and see descendants of many races represented, for America is truly the melting pot of the world. Sometimes we forget this. Sometimes we look askance at other people because they look and act a little different than we do. They seem foreign because we do not understand them. We forget what someone has said: "A stranger is a friend I have not yet met." It is our not knowing that makes them seem strange and foreign. When we begin to understand a little of the cultures of other peoples, then we begin to understand a little of why they are as they are and begin to appreciate them. When we begin to appreciate them, we begin to like them and there are friendly relations between us.

Tonight we have chosen two ceremonies found in our own country and yet most of us have never participated in them ourselves in just this way.

Ella Jenkins is going to give us a little of the ceremonial of Negro courtship in song "Who's Gonna Be Your Man?" (words are given in song section) As a comparison to this Negro courtship we have the Indian also in our country.

When an Indian brave courts a girl, the arrangements are made by his parents or some relative. He usually chooses the family. In many instances the younger sister of his present wives is chosen. He takes his best buffalo pony to her lodge. If he is chosen as her husband his pony is taken away. If his pony is returned to his lodge, he knows his suit has been denied.

In our little scene tonight the Indian Chief sits before his lodge and does no work. That is up to his wives--with the exception of his favored one. She has the special distinction of not having to wear a head band and she also does nothing. The other wives wait on her hand and foot. If necessary they comb her hair and wash her face. She may be inclined to take undue advantage of her favored position yet she knows she could at any time become an unfavored wife and then she would have to wait hand and foot on them. So to maintain her position of prestige, she is more apt to be careful in what she does.

One wife is making pemmican by the fire. Another is tanning a bear skin. A third wife brings more wood for the fire, but the favored wife still does nothing. As the third wife brings in the wood, she sees that her mother is coming and tells her husband. He immediately leaves, for if he meets his mother-in-law face to face, he must give up a good saddle horse. Thus by leaving, he retains his property and eliminates any mother-in-law son-in-law problem before it even gets started.

Now probably none of you men courted your wives in the manner Ella has described and I'm quite sure none of you are allowed the position of prestige Frank, in the role of Indian Chief, has been enjoying here! But it is very interesting and helpful to know and understand these customs because we come to more appreciate other people and to like them because we have a basis for understanding.

When all the people of the world can find some basis for friendship and harmony, then peace will truly begin to come to all of us.

We are closing our ceremonial tonight by singing the "Song of Peace." If you do not know the words, hum, for the tune is "Finlandia."

"This is my song, O God of all the nations,
A song of peace for lands afar and mine;
This is my home, the country where my heart is,
Here are my hopes, my dreams, my holy shrine;
But other hearts in other lands are beating
With hopes and dreams as true and high as mine.

My country's skies are bluer than the ocean,
And sunlight beams on clover leaf and pine.
But other lands have sunlight, too, and clover,
And skies are everywhere as blue as mine.
Oh, hear my song, thou God of all the nations,
A song of peace for their land and for mine."
from "Songs of Many Nations"

Those taking part in the pantomime of Indian home life are as follows:

Indian Chief - Frank	Third Wife - Betty
Favored Wife - Alma	Mother-in-law - Iva
First Wife - Ruby	Reader - Pearl
Second Wife - Beverly	Advisor - Bill

A ceremony is a gathering of goodly folk,
They sing the old songs together and the stars sparkle closer.
They tell old tales and legends,
And the beasts of the field, the birds,
And people from olden times and far away places are near.
Their faces glow in the leaping light of the fire
And each reveals his own inner light and his longing.
They sit silent and the murmur of the trees
And the tongues of the waves on the shore
Speak to their hearts while thoughts too deep for words are shared.
A ceremony is a gathering of goodly folk
Where each heart beats with the glory that is in us all.

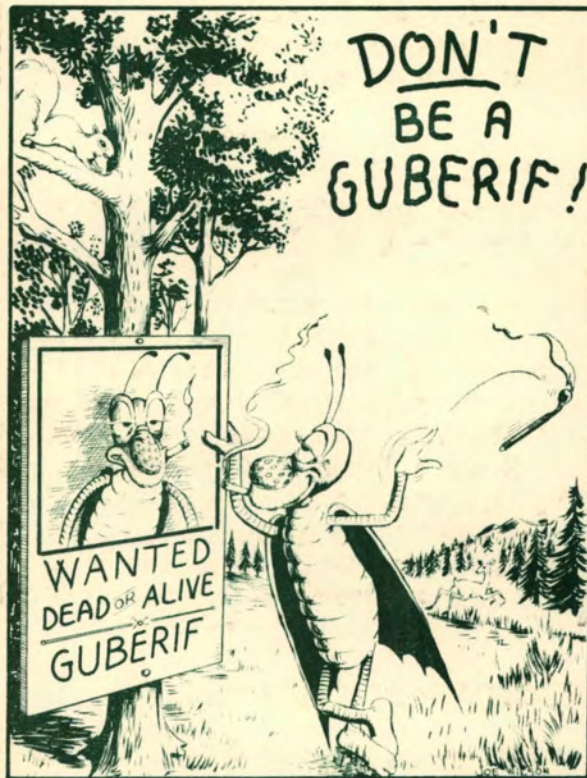


Remember-

**ONLY
YOU CAN
PREVENT
FOREST
FIRES!**



U. S. Dept. of Agriculture—Forest Service
and
State Forestry Department



**DON'T
BE A
GUBERIF!**

HELP PREVENT FOREST AND RANGE FIRES

KEEP IDAHO GREEN

*Guberif is any person
who starts fires through
carelessness.*

CEREMONY

PAGENT WEDNESDAY

I am History! I record the past. I live the present and foretell the future. We are now celebrating the 100th anniversary of the establishment of the Oregon territory. This vast country inhabited by native Indians is now the great Pacific Northwest teeming with life, business and entertainment. Captains Merriweather Lewis and George Clark with the assistance of an Indian woman blazed a trail to the Pacific Ocean but for only a part of the way because Sacajawea found her long lost brother when they reached the Shoshone country. A celebration was held and in its course a stick game was played and a number of white men lost their wives to the Indians.

SMOKEY BEAR

A group are gathered around the campfire (Ruth Pomeroy, Grace Leertscher, Louisa St. John and Don Stephens plus our musician). Don recited "Cremation of Dan McGrew". The people became careless about flipping cigarettes and matches. While they are discussing leaving a big fire when they move on, an odd creature arrives. The creature dressed in red with wings and antenna, identifies itself as a Guberif, and they are told they are all fellow Guberifs. Smokey Bear enters and scares away the Guberif. Smokey in answer to their questions tells how he was so named and why they should be careful not to ever be Guberifs in the future. Rus Slade lead singing of Smokey Bear. Others taking part -- Bob Wiley, Eileen Paulson, Lou Slade

SATURDAY NIGHT CEREMONY

The path from the dining hall to the rec hall was lighted by rows of lighted luminarios. At the rec hall the new board members and officers were introduced to Labbers. The notebooks were presented.

Among those on committee -- Bev Krembs, Betty Canfield, Frank Guardipee, Amy Gill, Sharon Dobler, Grace Loertscher, Marion Van Trojen, Dorrit Reiter, Bill Bunting, Ed Cushman

Give me as I grow old, to bless my days,
Not alone a wish, a faith fulfilled,
Not alone a longing quenched or stilled:
The heart has other needs, joy other ways
Give me instead some problem to be solved;
and Lord, if You would please
Me most of all, then give me, toward the last
A pocketful of seed and the strength for sowing,
And a fallow field; a child near, and a

YOUNG TREE GROWING!

Helen Harrington,
Farm Journal Poetry corner.

THIS IS YOUR LIFE

Vernon never had a chance to finish his prepared speech Thursday night, Ralph Edwards (Charlie Beeman) interrupted to say:

"THIS IS YOUR LIFE"

Several members of his family and others important to him during his life were brought in to remind him of times worth remembering. First to be called was his stepfather Howard Kennon who remembered Vernon as an industrious youngster who enjoyed chopping wood. His brother Howard (Bud) Kennon remembered when they rode three deep to school and the horse stopped suddenly for a drink in the creek and they all slipped into the water. Harry Kennon his youngest brother, remembered his "sparking" days--when he swam swollen spring rivers to get to and from.

He spent his high school life away from home attending schools in Doniphan Missouri, Fruita, Colorado and Cape Girardeau, Missouri. He met his wife Prudie in Fruita. In 1935 he came back to Colorado to take a pre-Forestry course at Western State College. The course was interrupted when he taught a year in Missouri to help his oldest sister get a Master's degree at the U. of Mich. He was married to Prudie in June, 1939. Prudie told how they eluded a chivarari after the ceremony.

After teaching for 2 terms at Glade Park, Colorado they decided that he was still a forester at heart and that he should finish his education at the University of Idaho. His first work was at the summer forestry camp at McCall where he met his first teacher, Ernest Wohletz, Dean of the Forestry School. Dean Wohletz remembered him as willing to volunteer services and having them well done. He said he had never had a better student and that his name was in a bronze plaque indicating him to be the top forestry student during his junior and senior years.

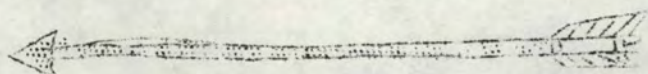
During his senior year Vernon was asked to be janitor of the Methodist Church. Mr. A. E. Jahn was the man who helped the couple (plus their brand new son) to get settled. He helped them in many, many ways. He told of them of some of the church activities Vernon has participated in.

The young Burlisons were introduced: Grace, their only girl; Frank, and twins John and Stephen. Bud's family, Mary Ann and children John and Helen and Harry's family Virgie Lee and daughter Jeanie were introduced also.

Mrs. Erma Abbott, President of the Idaho Cow-Belles Association then told about the annual award of Father of the Year. Vernon had been nominated by the L-H council of Latah County for this honor. Mrs. Katherine Rogers was introduced as chairman of the nominating committee.

Mrs. Iva Webster, chairman of the Idaho Father Committee then said he had been chosen as Idaho Father of the Year and presented him a plaque signed by Governor Robert E. Smylie, Erma Abbott and Iva Webster. Vernon was also given a tooled-leather wallet and a prime roast of beef. Mrs. Rogers and Prudie were given Beef cookery books. Prudie was given a lovely Chat candle and a fiber-wood corsage.

Afterward everyone attended a reception in honor of Vernon and his special guests at the "Hollywood-Chatcolab Hotel" and signed the guest book which Jimmie Dann had beautifully illustrated with a painting of Vernon.



To La Paha Stephens

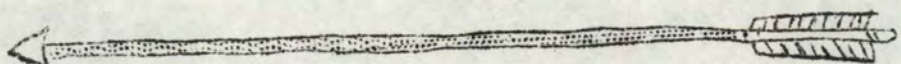
Dok
Rok

Greetings:

The Blackfeet Tribe takes pleasure in awarding you this honorary membership for your long and distinguished service to boys, girls and people. May you enjoy health, long life and fulfillment of desire and may the Maker of All protect and keep you always.

So all may know you in the future with this token of friendship, we greet and call you.

Chief Ah Pah Koose,
Father of many children
ah Koo in Ah Koo
Chief, Blackfeet Indians
Done on May 15, 1959



OUTDOORS



OUTDOOR COOKERY

By Charlie Scribner

Outdoor cooking is an art that should be a required part of every group or family, especially the latter. It will in time be found very convenient on the lawn, before the doghouse. It is also very amusing out in the backyard for party affairs, etc. It is handy on camping trips or on picnics too. There are certain essentials that must not be passed over or the results may be discouraging.

Of first importance, perhaps, is a well trained appetite, one so well developed that a few minor details such as bits of charcoal, small spots in APPETITE which the victuals may be insufficiently exposed to the heat or perhaps, even a few that have been slightly overexposed can be passed as of no importance. This item is a great boon to the cook.

Weather is another very important contributor to a successful repast. If it is too cold two fires will be required. One to cook on, which requires a rather special fire, and another to back up toward for comfort. The latter will very likely be much the larger. If it is too hot and dry there is danger of the fire spreading beyond control. Great care must be exercised that this does not occur or the outing may end unpleasantly. One other very discouraging situation is likely to accompany a cool mass of air and a weepy cloud cover. At the worst this will develop into what is popularly known as a "drip." At best, none but the most ardent supporter of the cult will profess to enjoy it. Sometimes it is an effort even for these. It is a difficult time for the cook. No one is completely happy. It is certainly one of the occasions when each guest should cook his own, if for no reason other than that criticism will be much reduced. WEATHER

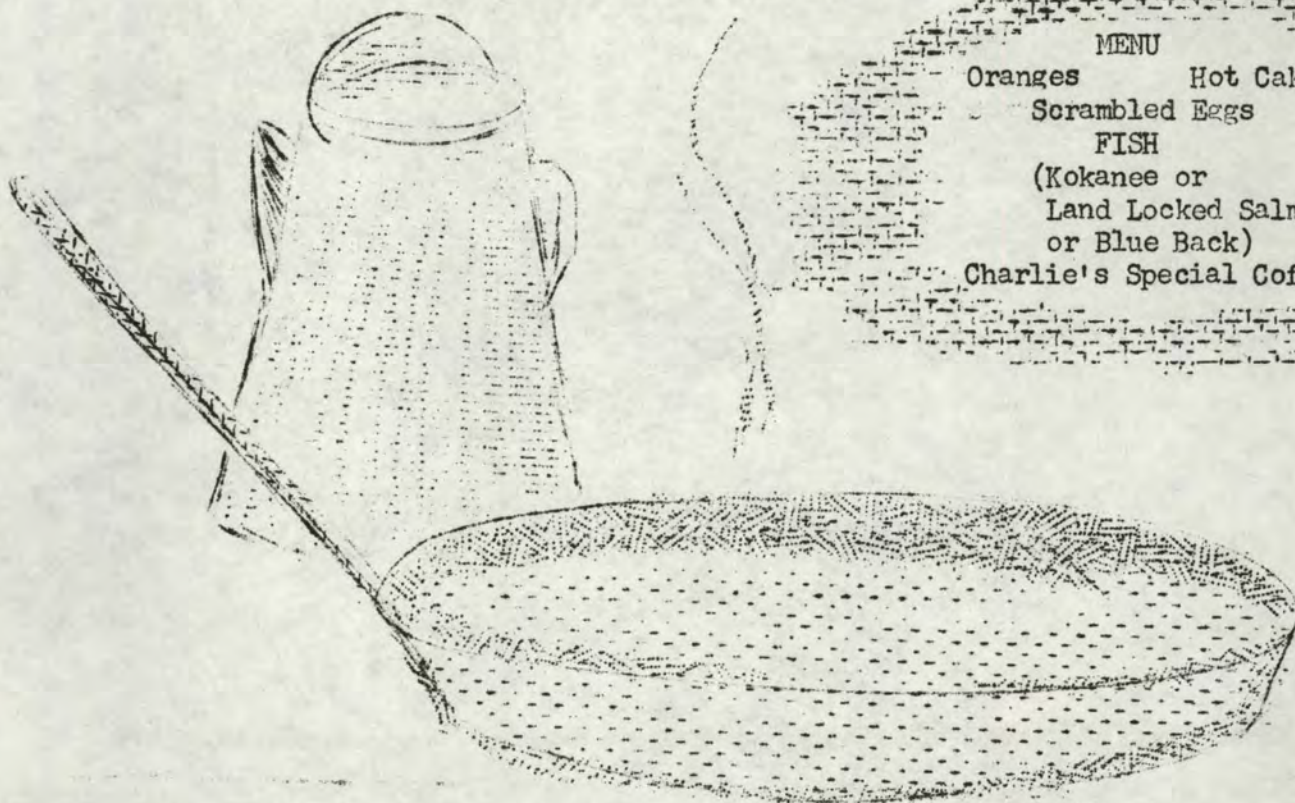
Somewhere above it was mentioned that outdoor cooking requires a special kind of fire. Just any old fire is not to be considered. It simply will not be successful. Fairly dry fuel must be chosen, preferably of the soft wood varieties. Hemlock should be avoided because it is bad to snap and FIRE this will scatter embers. The fuel should be prepared in medium small pieces so that it will burn down rather quickly. We must wait until the fuel has been reduced to embers before we attempt to do any cooking. Flame will but lead to disaster. This applies to any method of cooking over an open fire, frying, dutch oven reflector or foil. Almost anything in the line of food may be prepared, but of course the time of cooking must be adjusted to the size and substance. For a large group prepare several fires as 8 to 10 is about the limit for each spot.

Foil cookery is a comparatively modern development. It is simple, and almost anything except soups can be cooked in foil. But like most other arts there are a few rules, or practices, that should be observed for best results. Heavy duty locker wrap is best, and it should be 18 inches ALUMINUM WRAP wide. Cut off a piece long enough to fold over well at the ends. Wrap the food to be cooked with a "drug store" wrap. If a bread is being cooked, sufficient space should be allowed for rising, lest it burst the wrap. The ends should be folded over and pressed tightly, so that in effect we have a pressure cooker. Fish, hamburgers, biscuits, vegetables or most anything can be cooked by this method. The wrapped package is placed on top of the embers. After about one third of the cooking time has passed it should be turned over for

about half of the time, then returned to the first position. Biscuits should be prepared about $\frac{3}{4}$ in. thick and 3 - 5 in. long. These will cook in from 11 to 12 minutes. A hot dog or bacon may be placed in the same wrap but should not be wrapped in the dough as it will not cook thoroughly. Some folks are not conspicuously thrilled by this, and this is another advantage in each preparing his own, as tastes differ.

An open pan can be made by folding the sides, then folding and crimping the corners. This is good for cooking bacon and eggs. **BACON AND EGGS** Place bacon in first, when about half cooked, break the egg on top. Ingenuity should trigger many uses and with care in cooking, the results are likely to be amazing.

A fact that amazes me is how one can consume a large portion at the camp fire and then come to the mess hall and do it over again. Perhaps the coffee has some obscure reaction that provides the extra capacity, of which, perhaps the possessor was previously unaware. Camp fire coffee should be **COFFEE** put on with cold water and brought to a boil, then a dash of cold water to settle. Amateur cooks often ruin perfectly good water by not putting enough coffee in it...guard against this. If perchance too much coffee has been put in the situation can be corrected by adding a small amount of water, but if not enough has been used then there is no hope of improvement.

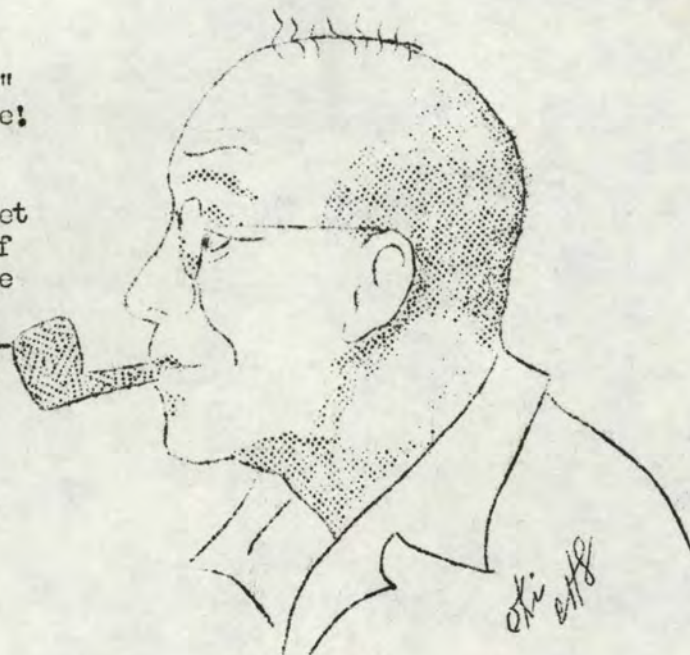


MENU

Oranges Hot Cakes
Scrambled Eggs
FISH
(Kokanee or
Land Locked Salmon
or Blue Back)
Charlie's Special Coffee

CHARLIE'S BREAKFASTS

"COME TO BREAKFAST WITH CHARLIE"
----but, please, not all ta once!
You need to hear that loon bird
calling. You need to feel that
sun coming up--and you need quiet
absorption to get the "swing" of
the tops of the pine trees. The
rhythm is there...the glorious
rhythm of nature in all its per-
fection. Incidentally the food
is near perfection...and the
coffee, is great. Charlie's
approach to the day can keep
you smiling, no matter how dark
the night.



NATURE HIKES

There's so much more to a nature walk than "looking at" trees and shrubs. A nature walk with Frank or Vern becomes also a short course in philosophy. The realms of nature are varied and complete...but both Frank and Vern reduce those complexities to their essentials that they may be assimilated by "us mortals" -----sipping in and clutching the heartstrings.

We take home--- then---- a new strength to combat the mundane every-day as well as greater knowledge of the flora of this God beloved Northwest country.

"WHISPER A PRAYER"

Whisper a prayer in the morning	God answers prayer in the morning,
Whisper a prayer at noon	God answers prayer at noon
Whisper a prayer in the evening,	God answers prayer in the evening,
To keep our hearts in tune.	He keeps our hearts in tune.

PRAYER

O Lrd, grant that each one who has to do with me today may be the happier for it. Let it be given me each hour today what I shall say, and grant me the wisdom of a loving heart that I may say the right thing rightly.

Help me to enter into the mind of everyone who talks with me, and keep me alive to the feelings of each one present. Give me a quick eye for little kindnesses that I may be ready in doing them and gracious in receiving them. Give me a quick perception of the feelings and needs of others, and make me eager hearted in helping them.

(Sing above hymn through and then while the prayer is read have everyone continue to hum the melody.)

DAWN BREAKFAST

Now if you missed Charley's 5.30 am breakfast you really missed something. Take Tuesday for example.

The brave and hardy souls arose early, shivered into their clothes and hurried down to get warm at Charley's campfire. And who were the hardy ones? Why the women of course! The men were all smug in their sacks--with, naturally, the exception of Charley and, oh yes, Carl Gilmore. He's that real quiet and shy county agent from Olympia. He arrived at Chat with a harem, you know, and that morning he had additions!

But even Carl had to make his own breakfast--with a famished look he took his allotted piece of foil, poured out some bisquick, made a little hole in the mound with his finger, puddled in some water and began to stir. He had too much water so he added more bisquick. Then he had too much bisquick so he added more water. This went on until Carl began to realize even he couldn't eat all that so he began to share.

After an uncertain length of time Carl had his little (?) biscuit all molded and added the two sausages, tenderly tucking them in at the sides with the dough (which of course he shouldn't have done but by now Carl had a real fondness for that breakfast) and placed it on the dying coals. Matters were further complicated by the firm seal Carl had made on the foil (He didn't want any to drop out). There were a few minutes there when we all wondered if it wasn't going to explode, for when the dough got hot it began to expand and there wasn't anywhere for it to go. Someone suggested Carl point his homemade breakfast rocket out over the lake but for reasons still unknown, it never took off!

At long last the unveiling! Oh, what a wonderfully tender moment to carefully pull back the foil wrappings and see this marvelous breakfast created by your own hands. How eagerly we looked forward to it. Yet would you believe it? Carl went over to a log, carefully cuddling his little rocket roll and tried to keep us from this marvelous sight. We finally allowed him a quick first peek and then he shared this novelty with us.

Such a beautifully half-baked sausage and biscuit you never saw before. But Carl had made it and it was the only breakfast he was going to get so he ate as much of the biscuit edge as possible and after a long wait while the sausages heated and browned in a piece of foil on the dead coals, he ate the meat too.

Aren't County Agents wonderful odd balls?



ROCK HUNT

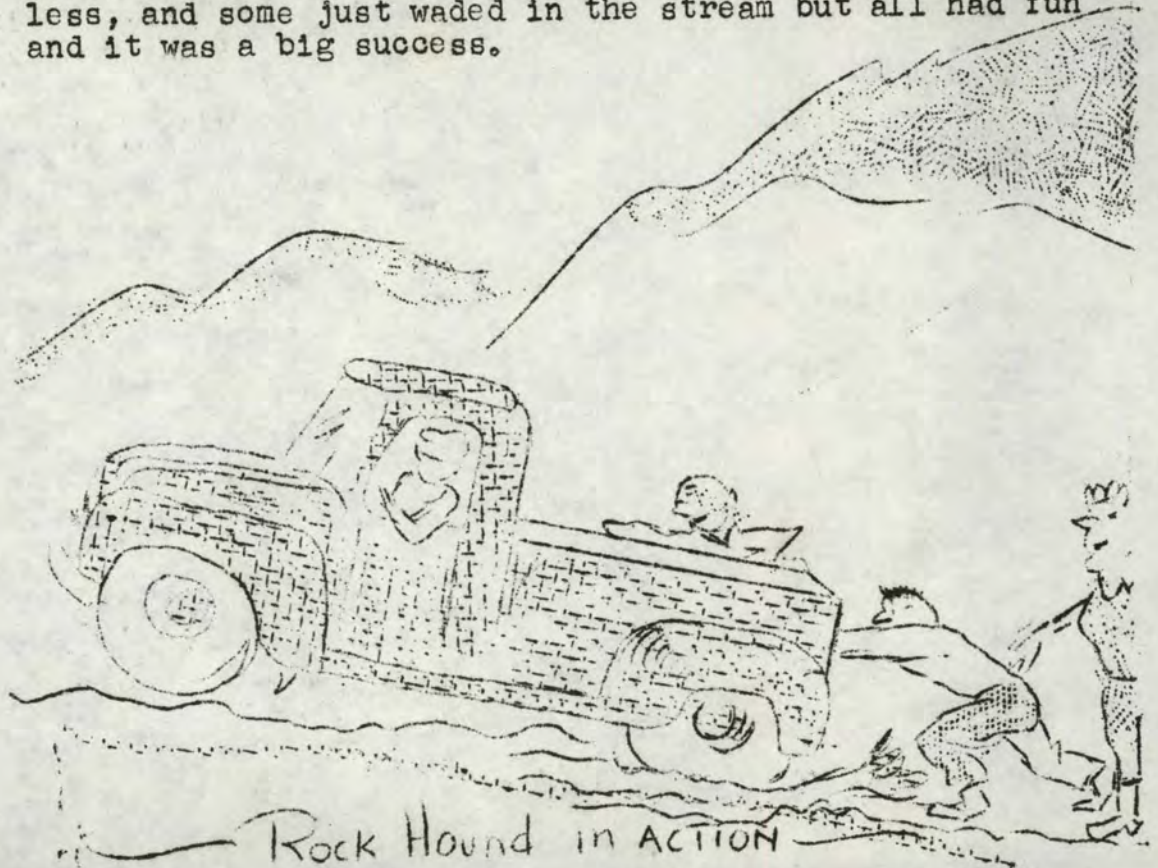
On Wednesday a large number of the Labbers loaded into cars and took off in search of a treasure: garnets. This expedition has been introduced to and accepted by Labbers for two years now; I hope it becomes a tradition as strongly entwined in camp life as Vern's overnite or Charlie's cookouts.

This was truly an expedition because as with all expeditions there were many problems to overcome--First, we didn't get started on time; second, the party got separated several times; third, one car had a flat tire. Last and worst, when we got about two miles from our objective, we encountered road conditions so bad that the cars could be taken no further.

Some of us piled into Vern's truck, the only truck in the caravan. Others, seeing the condition of the road and the way the truck bounced over it, decided to walk. When the truck got to one particularly bad mud hole, we had to push it out while standing in a foot of soft mud.

By the time the first load of rockhounds got to the garnet mine, the second group was willing to take a chance on the truck, so Vern went back for them.

Most of the party started up the trail toward the top in order to get the unwashed garnets. On the way they saw a timber wolf. This is rather special and unusual as the last one killed in Idaho according to Fish & Game Dept. records dates back to 1914. Some found many garnets, some less, and some just waded in the stream but all had fun and it was a big success.



OVERNIGHTERS WHO QUALIFIED FOR THE
WILD WOOLLY WOODSMAN AWARDS ON
WEDNESDAY'S OVERNIGHT WAMPAGE

Ann Beasley
Carolyn Pugh
Vern Burlison (Big Tyee)
Linda Berney
Billie Marie Studer
Leila Steckelberg
Glen Dildine
Louise St. John
Amy Grill
Russ Slade
Lou Slade
Alura Dodd
Ruth Rasrussen
Mike Firman
Harold Johnson
Don Stephens
Jimmy Dann
Grace Loertscher
Corky Mary Dewar
Jo Bakes
Eileen Paulson
Miriam Beasley
Sharon Dobler
Ruth Pomeroy

HIKING SONG

OH! WE CAME FROM CHATCOLAB
WITH OUR CAULKBOOTS ON OUR FEET
WHEN WE FINALLY TOPPED THE HILL
WE WERE BEAT BEAT BEAT!

FIRST WE STARTED RUNNING
THEN WE SLOWED RIGHT DOWN
AND WE GOT SO GOSH DAMNED TIRED
WE COULDN'T LOOK AROUND.

THE FIRE WAS BRIGHT TO OUR DELIGHT
THE SONGS WERE MUCH THE SAME
LEGENDS TELL THRILLED US ALL
AND WE WERE GLAD WE CAME.

SWORING LUMPY LABBERS WERE
SCATTERED HERE AND THERE
DESPITE THE SCARY RUMORS
WE NEVER SAW NO BEAR.

CHORUS:

OH! CHATCO LABBERS
OH! DON'T YOU CRY FOR ME
WE CAME BACK FROM THE OVERNIGHT
AS HAPPY AS CAN BE.....

FINAL CHORD: BOOM DIDI AH DA...
T I M B E R !!!



While on the Overnite we developed a philosophy that points toward affirm-
ativeness.

WEED WOODY WOODMAN'S MOTTO: Don't Frown---Smile!

Title of this cooperative free VERSE? Is:

WEARY WOOLEY WOODSMEN RETURN

We had our fill at the Bar B Q
Then toiled up the hill to admire the view.

Big Bull Boss, Vern, helped greenhorns with packs.
Twenty Labbers carried them high on their backs.

We stopped on the trail at Indian springs
To learn about Talus and interesting things.

Steep switchback trails led upward ever
It seemed that hike would finish never.

Rumor had it, 7/8 of a mile.
We felt it was "fir"ther for quite a while.

Ladies may glow and men perspire.
But we sweaty loggos flopped by the fire.

Lumberjacks are tough, they may say
But breath came in shprt pants Wednesday.

Melodies were soft, sad, and silly.
Ukelele Linda was a pick-a-dilly.

Tall Bunyan tales grew by the hour.
Stars twinkled in cver our bower.

The pine trees nodded the breeze grew cool,
Early to snooze for some was the rule.

Embers glowed in the waning smoke.
About two a.m. not many spoke.

Come five in the morning,
Glean's campfire was burning.

Cooks fed us belly pads.
Were our innards churning!

Sleepy heads were dragged down the hill.
If they hadn't been dragged--they'd be there still!

Guided by experienced Woodsman Russ
A ditch was dug--fire buried for us.

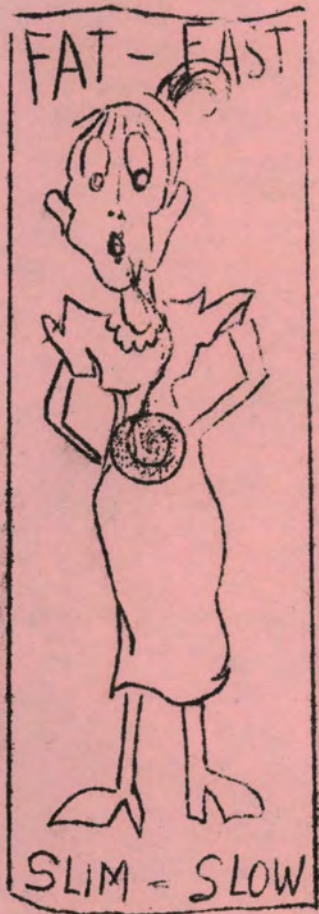
With song and laughter on our lips
Down the trail we hikers tripped.

This is the last and final verse.
It could be better, but not much worse.

BOOK

SHACK

RAPERS



Herb
DOKTOR Gilmore

- DANH -

MENUS

Sunday, May 10 Dinner

Baked ham
 Sweet potatoes (canned)
 Asparagus
 Cole slaw
 Rolls
 Pineapple Upside-down cake
 Coffee - tea - milk

Monday, May 11

Breakfast

Fresh rhubarb sauce
 Choice cereal-hot, cold
 Shirred eggs & bacon
 Toast - jam
 Coffee - milk

Lunch

Escalloped corn
 with link sausages
 Peach cottage cheese salad
 Bread - butter
 Berry cobbler
 Coffee - tea - milk

Dinner

Swiss steak
 Green beans
 Oven brown
 potatoes
 Tossed salad
 Peaches and cake
 Coffee - tea -
 milk

Tuesday, May 12

Breakfast

Orange juice
 Choice cereal-hot, cold
 Scrambled eggs
 Hot biscuits, jam, honey
 Coffee-milk

Lunch

Bean soup with ham
 Celery sticks
 Jello fruit salad
 Bread - butter
 Cake with lemon sauce
 Coffee - tea - milk

Dinner

Pork steaks
 Mashed potatoes
 Buttered carrots
 Cabbage, pine-
 apple salad
 Cherry pie
 Bread - butter
 Coffee-tea-milk

Wednesday, May 13

Breakfast

(Outdoor Breakfast)
 Tomato juice
 Buttermilk hot cakes
 with syrup
 Blue backs
 Eggs
 Coffee

Lunch

(sack lunch)
 Cold cuts
 Cheese
 Bread - butter
 Cookies
 Oranges

Dinner

(Barbeque)
 Barbeque beef
 Buns
 Celery & carrot
 sticks
 Potatoe salad
 Ice-cream cups
 Cookies
 Coffee-tea-milk

MENUS (Continued)

Thursday, May 14

Breakfast

Apple juice
Choice cereal -hot, cold
French toast, syrup
Coffee - milk

Lunch

Chicken noodles
Grapefruit salad
Gingerbread with
cream
Coffee-tea-milk

Dinner

Meat loaf
Escalloped potatoes
Broccoli (buttered)
Apple salad - nuts, raisins
Apricot cobbler
Coffee - tea - milk

Friday, May 15

Breakfast

Orange juice
Choice cereal -hot, cold
Scrambled eggs, &
sausage
Toast, jam
Coffee - milk

Lunch

Split pea soup
Deviled egg salad
Carrot, celery
sticks
Apple pie with
cheese
Coffee-tea-milk

Wanigan

Baked halibut
Hash brown potatoes
Peas buttered
Tossed salad
French bread
Deviled food cake, nuts
Coffee - tea - milk

Saturday, May 16

Breakfast

Fruit juice
Choice cereal, hot-cold
Shirred eggs
Hot biscuits, jam, honey
Coffee - milk

Lunch

Chili
Pear, grated cheese
salad
Apple sauce cake
Coffee-tea-milk

Smorgasbord

Sunday, May 17

Breakfast

Oranges
Choice cereal
Bacon
French toast, syrup
Coffee - milk

RECIPE

CORN SAUSAGE CASSEROLE (50 servings)

2 gallons cream style corn
1 can condensed milk
about 2 1/2 croutets
100 sausages

Mix first three ingredients in baking pan, lay sausages on top
Bake 1 1/2 hours

A U C T I O N

Highlighting an auction of mail and sundry items on Thursday were the services offered to buyers by the original addressees. These included flys, back rubs, massage, pedicure, musical selections, breakfast in bed, super deluxe dinner, etc. Purpose of the funds obtained was to promote a cornerstone project for a fireplace in the Recreation Hall. The amount accrued was almost \$40.00.



D R A W I N G R A F F L E

Loggers also bought planks (strips of imitation wood, wall paper for 10¢ each or 3 for a quarter. Dropping these in a box for a drawing that was to climax the festivities on the final evening. An oil painting, several rare coins, and other items, were won by lucky labbers.



Money earned thusly will be contributed to Heyburn Youth Camp to aid in the future fireplace fund. Traditional gestures of sharing are a part of Chatcolab togetherness

STUNTS

THE MAGIC OF REMOVING PEANUT BUTTER

This can be told to fit the occasion and the personality of the one giving it. It can be given in this fashion in any gathering where food is served (if possible have peanut butter on menu). If not make up a logical reason for giving story. It works very well to give it with no introduction as it gives an opportunity for more peanut butter talk explaining why you are doing it--maybe give a little bit of information about yourself, like telling that you no longer consider yourself an expert as you found out that experts was 2 words "XX meaning 'a has been' and "Spert" meaning a drip under pressure. Be sure to speak clear enough and slow enough so people can easily understand. Use all the words with "S" in as possible as you can make that seem particularly difficult to say. Your facial expression is really what puts the story over. Use your own words, but the gist is--

Your tongue is stuck with peanut butter; you know this is a common problem; you know what to do about it. You're going to tell the rest of the people. There are 3 ways to remove it. (Pantomime as you talk).

1. Go to the kitchen and get a long butcher knife, tip head back, run knife down and (pause) you don't recommend that
2. Get a pan, put in water, heat to boiling, take handle, tip back head and pour in (pause) you wouldn't recommend that either.
3. Put water in mouth, sit on stove 'til it boils
4. Take finger, dig out peanut butter and talk naturally. Glance at finger holding peanut butter and do any other gesture or talk fitting person getting it. Get their interest and attention on peanut butter on finger. Then you have to get it off finger so put it back in mouth and butter; talk again--"Damn stuff is stuck in your mouth again."

A TREE ROMANCE

CY PRESS and RED WOOD both loved the same girl. Her name was OLIVE and she was very POPLAR around town. Said CY "SAGO with me and I will ORANGE for you to CEDAR world." Said she, "I'm afraid YEW do not understand me. I don't give a FIG for travel. I PINE for love. And no matter what PAWPAW says I won't DATE any SAP who goes materialistic on me. I want romance in my life, and by GUM I'm going to have it."

PLUM disgusted, OLIVE strolled down to the BEECH. She couldn't tell what the wild waves were saying, and she was anything but CHERRY. Who should she find there but RED WOOD. He looked as SPRUCE as you please. OLIVE had been about to BALSAM but seeing Red changed things. He was a PLANE man, but he was the APPLE of her eye. There flashed thru her mind the thought that if she fell in the water, RED MAPLE her own I WILLOW my life to him then and maybe he will marry me. That was unnecessary however for Red flicked the ASH from his cigarette as he saw her and came immediately to her. For goodness sake, said Red, let's go out on the BAY in my boat and talk it over.

TABLE SKITS

HATS

Collect eight people, preferably some very tall, some very short. Kneel in a circle, shoulder to shoulder facing center with hands behind back, Object: to reach up with right hands and take the hat on the head to your right - place it on your head - Repeat to rhythmic beat. Beat is kept (slap knees, clap hands) by those who watch. Leader can give call for change to use of left hand and all hats will move in opposite direction. The leader can eliminate one or two at a time and name a final winner. (Vern Burlison was winner at lunch)

I KNOW CLUB

We know about cars, boats, socks, dogs, cats, books, tables, etc. but we do not know about ships, buicks, kittens, skits, etc.

Solution: Name of club "I know"

Reverse this "No I"

YA GOT ME, PAL!

This can take place in any park any place in the country. Two men are sitting on a lonely park bench reading the daily paper. A man approaches, wearing a top coat with the collar turned up. He comes up to one side of the two men, pulls out a gun and shoots one of the men. The man nearest the gunman falls to his knees, repeating over and over, "Ya got me pal! Ya got me pal!" The second man still sits on the park bench reading his paper. The gunman asks, "Where did I get ya?" The man on his knees then says, (turning to look at the second man on the bench) "You didn't get me, ya got me pal." The second man on the bench then falls from the bench--dead. (For sound effects have someone pop a paper bag when the man shoots.)

COUGAR HUNT (Motion story or Song)

1. Stretch and yawn "Let's go cougar hunting."
2. Open door "Grab your trusty bow and quiver of arrows."
3. Close the door. "Close the door."
4. Clap sides or thighs "Walk on Path"
5. Rub hands together "Through the grass."
6. Catch pants and rip "Crawl thru barbed wire fence."
7. Hit head with fists "Walk over the rocks"
8. Beat your chest with fists "Over the bridge."
9. Wave hands as if drowning "Cross the Stream and drop into water over your head."
10. "slurp, slurp" "Wade thru swamp."
11. Hand over hand "Climb a tree."
12. Hand over eyes "Look for cougar."
13. Start to feel over head "I feel something furry. What's this? Could this be a lion."
14. Growl "It is a cougar!!"
15. REVERSE ALL MOVEMENTS "Back down tree."
16. "Run thru swam."
17. "Swim the stream."
18. "Dash over the bridge."
19. "Run over the rocks."
20. "Dive through the fence."
21. "Run through the grass."
22. "Sprint along the path."
23. "Jump in and slam the door."

Table program - Burr family - Thursday evening

Songs

I have a rooster
My rooster loves me.
I feed my rooster on green bay tea.
My little rooster goes
Cocka doodle, doodle, doodle, doodle, doodle do.

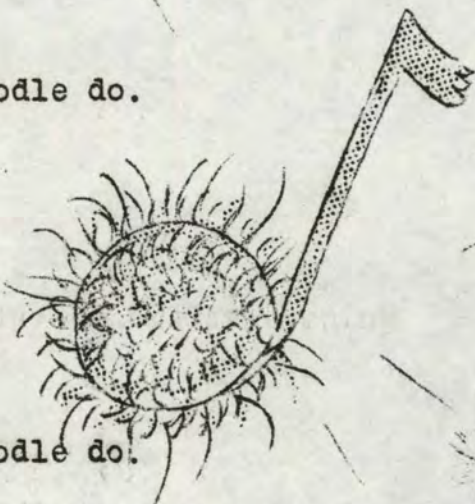


I have a doggie
My doggie loves me
I feed my doggie on green bay tea.
My little doggie goes bow wow wow.
My little rooster goes
Cocka doodle, doodle, doodle, doodle, doodle do.



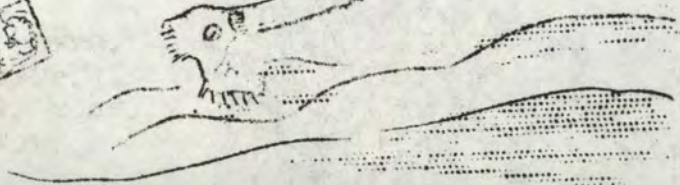
I have a kitty
My kitty loves me
I feed my kitty on green bay tea.
My little kitty goes meow, meow, meow.
My little doggie goes bow wow wow.
My little rooster goes
Cocka doodle, doodle, doodle, doodle, doodle do.

I have a family
My family loves me
I feed my family on green bay tea.
My special family goes
Brrr, brrr, brrrr, brrrr, brrr, brrr.
Brrr, brrr, brrr, brrr, brrr, brrr.
My little kitty goes meow, meow, meow.
My little doggie goes bow wow wow.
My little rooster goes
Cocka doodle, doodle, doodle, doodle, doodle do.



LITTERBURR SONG

If you throw paper in the street,
you're a litterburr
If you don't keep our beaches neat,
you're a litterburr
If you throw litter from your car
A litterburr is what you are.
If you throw litter anywhere,
street, beach, or in the air --
You're a litterburr!
If you throw litter anywhere,
street, beach, or in the air --
You're a litterburr!



GOOD OLD MOUNTAIN DEW
SKIT

SETTING: Porch of ram-shacked shack.

CHARACTERS: Real hill-billy characters, namely
Nan Johnson
Louise St. John
Rob Hatfield
D wight Wales
G loria Johnson
Ceal Montoya



ATMOSPHERE: Stills, jugs of corn likker (if available)
squirrel guns, corn cob pipes, and whiskers

MAW: "Where's.....Paw.....Son."
SON: "Out....in..the...barn.....Maw"
MAW: "What's....he....doin,...Son."
SON: "Hangin...from...a...tree;...Maw"
MAW: "Did.....you...cut...him..down;...Son."
SON: "He...ain't...dead,..yet.. Maw."



GOOD OLD MOUNTAIN DEW

Down the road here from me ther's an old holler tree
Where you lay down a dollar or two.
When you come back again, you meet with a grin a jug of
that good old mountain dew.

Now they call it that good old mountain dew
And them that refuse it are few
But I'll shush up my mug if you'll fill up my jug with that
good old mountain dew.

My brother Bill has a still on the hill
Where he runs off a gallon or two
And the birds in the sky get so high they could fly on that
good old mountain dew.

The preacher rode by an a high braided fly
And said his wife had come down with the flue.
And he thought that I ought to give him a jug of that
good old mountain dew.

My uncle Moore is all sawed off and short
About as big as a minute or tow
But he feels like a giant if you give him a pint of that
good old mountain dew.

LOGGER'S WIFE LAMENTS

When I married, it was just my luck
To hook a guy with a logging truck.
And now I'm weeping o'er my wills
I have not a cent to pay my bills.

I've swept with a broom, no vacuum to ease
I've scrubbed the floor on my hands and knees.
I've owned not a dress 'tis britches I wore
And washed on the board till my fingers are sore.

I've dragged out of bed at four in the morn
And lost so much sleep that I'm wrinkled and worn.
I've built hundreds of lunches and caught tons of hell
And to think, in this trap, I deliberately fell.

My mother once told me of a woman's sad woes
The conceit of man as husbands--not beaux.
But I didn't listen and in best bib and tuck
Grabbed off this nut with the logging truck.

The grand attitude of my heart's desire
I, 'After me, if I don't need a tire.
It's reaches and binders, fid hooks and scales,
Broken rear ends and motors that fail.

There's gas bills and tow bills, and a bill from McGree
What's left will be grabbed by a banker's decree.
It's a losing game I can plainly see
For never a penny is left for me.

I just left the market with a mere bag of beans
And drooled as I passed a big rack of greens.
There's payments to make and winter to buck
For my husband owns a big logging truck.

Bill collectors are beating a trail to my door.
The Sheriff's department is sure getting sore.
They're taking the stove, the kids ain't been fed.
The old man's hiding under the bed.

In the summer it's heat, In the winter it's rain,
Fall brings deer hunting, that's just a big pain.
Spring comes with the wind; I hang on in vain,
Till my hubby is back to his hauling again.

I have two daughters who are starting to roam.
Soon they'll be dragging a son-in-law home.
My rolling pin is ready and he sure better duck
If he boasts that he owns a logging truck.

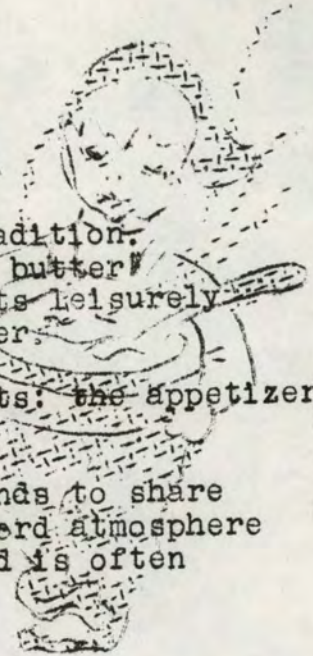
This poem was used as part of the table program Friday night.
Presented by the Chatco Gypos.

Smorgasbord

The SMORGASBORD is an old Scandinavian tradition. Originally it referred to the "bread and butter" table, set with appetizers which the guests leisurely ate before going to a several course dinner.

The Smorgasbord is divided into three parts: the appetizer the hot dishes, and the desserts.

It makes a warm and friendly way for friends to share food and fellowship. The lovely Smorgasbord atmosphere helps create a warm glow among friends and is often used for festive occasions.



OUR MENU

APPETIZERS

Deviled eggs	Spiced apricots	Sardines
pepper rings	spiced apples	Jams
Stuffed celery	Radishes	Carrot strips
Stuffed prunes	Cream cheese balls	cucumber
Appetizer sandwiches	Pickles	Lettuce wedges
	Olives	Tomatoes
	Pickled beets	

SALADS

Molded fruit Jello
molded fish salad

Tomato Aspic
Shell roni salad

DESSERTS

Fruit soup
Cookies
Mints
Coffee- tea- milk
Salami
Swiss Cheese
Cheddar cheese

MEATS - COLD CUTS & CHEESES

Cottage cheese
Bleu cheese & crackers

Turkey
Baked Ham
Liver sausage

HOT DISHES

Finnish Escalloped potatoes with Cod fish
Strogonoff
Baked beans
Swedish meat balls

Breads

Norwegian Jule Bread
Swedish Limpe
Finnish Coffee Bread
Danish Wheat Bread
Lefse

SMORGASBORD

Lussekatter (Lucia buns)

1 cup milk scalded
1/3 cup butter or oleo
2/3 cup sugar
dash of salt
1 yeast cake, crumbled
1 egg beaten
4 cups sifted flour
1 cardamon seed crushed
raisans

Add milk to butter, sugar and salt and stir until dissolved. Cool to lukewarm and add the yeast, stir well, then add egg. Gradually stir in flour and the crushed cardamon and beat thoroughly. Place dough in greased bowl, cover, and let rise in a warm place until double in bulk. Knead on a floured board for a few minutes. Roll a small portion at a time and cut into strips about 5" long and 1/2" wide. Place two strips together to form the letter X and curl out the ends. Decorate the center of each bun with 4 raisins. Place on a greased baking sheet and brush with beaten egg. Cover and let rise for 1 hour. Bake in moderately hot oven (400° F) for 12 minutes. Preparation time: 30 min. Makes 2 to 2 1/2 doz. buns. 2 - 3 hrs to rise.

Kolacke

DOUGH
1 cup milk
1 tsp. salt
1 pkg yeast
1/4 cup water
1/4 - 1/2 cup sugar
1/4 cup melted butter
or other fat
2 eggs
4 - 6 cups sifted flour

Kolacke (continued)

Mix and make into a ball and let rest 10 min. Divide into pieces the size of walnuts and shape each piece into a ball. Place balls of dough 2" apart on greased baking sheets. Let rise 15 min. or until light and tender. With fingertips press down evenly the center of each ball to make a hollow. Fill hollows with fruit fillings. Bake immediately in 350° F oven about 20 min.

Fruit Filling for Kolacke

1 1/2 cups cut cooked prunes or aprictos
1/4 cup prune or apricot juice
1/4 to 1/2 cup sugar (if desired)
1 tbsp lemon juice
1/2 tsp cinnamon
1/4 tsp cloves

Combine all ingredients and mix well. The filling should be thick like jam.

Rice Meringue

Cook 1 cup rice in 1 1/2 quarts salted water for 25 min. Strain and run cold water thru rice. Scale 1 quart milk and add rice, stir rice gently and boil 25 min. or until milk is absorbed. Beat 3 egg yolks, add 1/2 cup sugar gradually and 1 tsp. vanilla, pour into rice mixture, folding over, bring to boil. Pour into ungreased casserole. Turn mixture while cooling so no crust forms.

When ready to serve, cover, with a meringue made of 3 egg whites and 6 tbsp. sugar. Bake at 375 degrees or until meringue is golden brown. Servè hot.

GAMES

GAMES
By Walt Schroeder

Fun, like many of the best things of life, is free. But more important, it grows as we share it with others. When sharing a game, song or dance with a friend you are both the richer for it.

Games are of many types. Many are competitive, but the type we have played are of a cooperative type. This is important in these days of fierce rivalries created by competitive sports and the "spectatoritis" indigenous to T.V. and spectator sports. Cooperative recreation allows all to participate instead of just a few while the majority watch.

Being a game leader isn't difficult at all. The main requisite is the will to help others have fun. Here are some hints we have found helpful in teaching games.

1. Be friendly, enthusiastic and interested in each person. (This isn't number one without reason.)
2. Know your games well.
3. Plan your games carefully for the people, the time, and the place.
4. Arrange the games so the change from one to another can be made smoothly. Use a list of the order in which the games are to be played.
5. Explain the game from where you will be seen by the group. Play the game yourself or watch with keen interest.
6. Give instruction slowly and distinctly. Demonstrate whenever possible.
7. Do not give instructions until the group is quiet. A raised hand is far better than a whistle or shouting.
8. Do not run the game into the ground. Play until it's at its best, then change to another game.
9. Let others share in the game leadership.

Many times you will be called on to lead recreation at a moment's notice. Something which works very well is to write the names of several games that you know on an index card or onion skin paper and carry it in your purse or billfold. My mind often goes blank when asked for a game at the spur of the moment and I find the card helpful as a reminder of at least a few of the games I know.

Let's Play!!

GAMES:

Many good references are available for game ideas. Two which include close to 1000 games each are:

The Fun Encyclopedia by E.D. Harbin, Abingdon-Cokesbury Press, New York and Nashville.

The Omnibus of Fun, Helen and Larry Eisenberg, Association Press, New York

A bulletin containing many games is "The Social Game." It is available free in Extension offices in Oregon, Idaho and Washington. Others may write to Walt Schroeder for a copy.

Is a caterpillar ticklish?
Well, it's always my belief
That he giggles, as he wiggles
Across a hairy leaf.

GAMES

NAME OF GAME: _____

MATERIALS:

TYPE of GAME: ACTIVE QUIET INDOOR OUTDOOR MENTAL MIXER

NUMBER of PARTICIPANTS of TEAMS?

APPROPRIATE FOR WHAT AGES:

DIRECTIONS:

VARIATIONS:

GAME OBJECTIVE - Purpose: (For example: Creativity? Get Acquainted?
Utilize skills? Contest?)

NAME OF REPORTER _____

Game played when?

PARTICIPATING CREWS?

Name of Game: THIS IS MY NOSE

Type of game: Active, indoor or outdoor

Directions: The players form a circle with "it" in the center. "It" goes to a person, and might point to his nose and say, "this is my ear." The other person must then point to his ear and say, "this is my nose." The parts of the body can be varied, but the opposites must be named by the one to whom the "it" points.

Name of Game: SMELLING THE BROOM

Type of Game: Mental

Two people must be in cahoots for this game. One leaves the room while the other holds the broom in a horizontal position between the hands. Someone in the group touches the broom with a finger. The one who left the room sniffs the broom to find the place touched. The one holding the broom tips off the sniffer by slightly wiggling his toes so the movement is seen by the sniffer when he hits the spot.

Name of Game: TIMBER-R-R

Type of game: Active, indoor or outdoor

Directions: Players form a circle choosing names of logging equipment, jobs, sun, birds, wind -- etc. (Everyone but "It" has a name. "It" makes up a story using these chosen names as he walks around within the circle. As the players' names are used they leave their marked position (leaves, rocks or sticks whatever material handy) and follow "It," when all are in motion "It" yells Timber! Everyone scatters for a spot. (This may be adapted to any theme. If used indoors chairs might be used for players. Suggested themes might be a "Nature Hike" "Movies," "Family," "Trees," "Farm animals," "Sewing."

Name of game: ELEPHANT, RHINOCEROS, RABBIT

Type of Game: Indoor or outdoor

The players stand in a circle. To imitate any of the animals requires three players. For the Elephant, the one in the middle holds both hands in fists at the end of his nose to imitate the elephant's long trunk. The player on each side of him holds one hand with fingers spread wide to one of the center player's ears to indicate the large ears of the elephant. One player is "it." He points to a player in the circle and says "elephant." To confuse the players he can count to 5 or 10 rapidly. The player pointed to, and the neighbor on each side, do the actions to imitate an elephant. The slowest of the three or the one failing to do his part takes the place of "it" in the center. When one animal is learned, add a second and then a third. For the Rhinoceros the player in the middle makes a nose with two fists on which one or two fingers of the second hand are held up to indicate the horn on the Rhinoceros' nose. The players on each side indicate small ears with a closed fist held by his head. For the Rabbit, the middle player clasps both hands behind him to indicate a cottontail and the side players indicate long ears with the index finger held up.

Name of game: BROKEN DOWN CAR RELAY)

Type of game: Active, indoor or outdoor

Directions: Each person in the relay line is assigned a different kind of automobile trouble for instance:

broken steering wheel--player runs in a zigzag fashion to goal and back
flat tire--player limps to goal and back
stuck in reverse--player runs backward to goal and back
dead battery--player is pushed by player behind to goal and back.
broken clutch--player runs two steps forward and one back to goal and back.

Name of game: REUBEN AND RACHEL

Type of game: Active, indoor or outdoor

Directions: A circle is formed and a "Reuben" is chosen and goes into the center of the circle blindfolded. Another person is chosen as "Rachel". The two call each other and "Rachel" tries to catch "Reuben" by listening to where his voice is coming from. When "Reuben" is caught another couple is chosen. The circle can be closed in tighter and tighter, giving "Rachel" more chance of catching "Reuben" as the game progresses.

Name of game: DOG HOUSE

Type of game: Quiet, indoor or outdoor

Directions: The players are in a circle with one person "it" in the center. "It" points to a player with either right hand, left hand or both hands and counts to 10. If the player is pointed to with "its" right hand he must give the name of the person on his right. If pointed to with "its" left hand, he gives the name of the person on his left. If he cannot give the name or gives the wrong name, or does not give the name within the count of 10 he goes into the "dog house" and takes the place of "it."

Name of game: I SEE A BEAR

Type of game: Active, indoor or outdoor

Directions: Have six or seven people line up shoulder to shoulder. Leader at one end says "I see a bear." Rest of group says, "Where?" Leader points left with his right arm and says, "over there." Rest also do this motion. Leader then says, "I see a deer." Group says "Where?" Leader points right with left arm and says, "Over here." Leader says, "I see a mouse." Group says, "Where?" Leader squats on one foot putting the other out in front. Leader says, "I see a monkey." Group says "Where?" and leader pushes the one next to him. If the line is shoulder to shoulder, they will fall like dominoes.

Name of game: HUMAN BINGO

Type of game: Active, Mixer

Directions: Players are given sheets of paper divided into twenty squares. Each player must get a signature of someone present in each square. Names are written and placed in a hat. The leader draws these names one at a time. When a player's name is called he stands and turns around slowly. Every player with the name on his sheet checks it. When a player gets four checks in a row, horizontally, vertically, or diagonally, he yells "Bingo." A stick of candy could be his reward. Continue until four or five players "Bingo."

Name of game: I HAVE A HORSE FOR SALE

Type of game: Quiet, indoor or outdoor

Directions: Players sit or stand in a circle facing the center. Two people are in the center, one is the "seller" and one is the "horse." The "seller" takes the "horse" to a player in the circle and offers to sell the "horse." The object of the game is to make the "buyer" laugh. While discussing the merits of the "horse" for sale, "the seller" uses whatever sales talk he can think of, and the "horse" assists by appropriate actions and sounds. If the "buyer" smiles or laughs he then becomes the "horse." The "horse" graduates to "seller," and the "seller" takes a place in the circle.

Name of game: NUMBERS CHANGE

Type of game: Active, indoor or outdoor

Directions: This is an excellent game for getting a large group into smaller groups of any number you desire. The leader calls a number, such as three, and people must quickly get into groups of three. Another number is then called--the group of three breaks up and forms new groups of the new number. Continue calling different numbers, ending with the size of group you desire for the next game.

Do not double a number when changing the sizes of the groups or divide it in half. Left-overs go to the center of the room where they can be found to form another group as circle.

Name of game: OVER AND UNDER RELAY

Type of game: Active, indoor or outdoor

Directions: The players line up in two even lines. Beginning with the first person the ball is passed over the head, then the next person passes it between his legs to the one behind him. When the last person receives the ball he runs to the head of the line and starts the ball down the line as before. This continues until each person has started the ball and the original person is heading the line again. (We used a cup of water instead of a ball--the winning team is the one with the fullest cup)

Name of Game: DOG'S DAY

Appropriate for small groups of ages 8 - 11

Materials: Ahead of time type out on slips of paper, one for each child, stunts such as these:

- 1-Imitate a dog howling at the moon
- 2-Imitate a dog meeting a cat.
- 3-Imitate a dog chasing its tail

Directions: Each child draws a slip of paper from a hat and is warned not to let anyone see what is written on the slip. Each one does as his slip directs while the rest guess what he is doing.

Variations: Can be played using any animal or household article of furniture, or any mechanical machine--such as car, tractor etc. Large groups --number off and all 1's do No 1 etc.

Name of Game: JAKALEEN

Type of Game: Quiet, Indoor, Mental.

Directions: Players sit in a circle. Head player is Jakaleen; the rest are numbered from Jakaleen's left. A beat is established by slapping hands on knees, together, on knees together. In rhythm and with no pauses the chant goes:

Jakaleen: Who took the cookies from the cookie jar? Number (any number) took the cookies from the cookie jar.

Number called: Who me?

Jakaleen: Yes, you.

Number called: Couldn't be!

Jakaleen: Then who?

Number called: Number (another number) took the cookies from the cookie jar.

Second number: Who me?

Continue in that manner. If someone breaks rhythm, he must go to the last chair and the others move up one chair changing their numbers. The name, Jakaleen may be called out in place of a number. The object is to become Jakaleen.

Name of Game: WATER RACE RELAY

Materials: large containers of water, glasses or small bottles and tablespoons for each team.

Type of game: Active

Directions: Empty glasses are at goal line on chairs. Contestants run with a tablespoon and fill it from container of water held by another member of team at opposite end of room. Runner empties water in glass and passes spoon to next member of team. First team with a full glass wins.

Variations: Use buckets of water for large container, dipper instead of spoons and quart or 2 quart jars for empty containers. Use colored water. This is all done on horseback.

Name of Game: LOG ROLLING CONTEST

Materials: Small logs or branches and table knives for each team.

Type of Game: Active, indoor or outdoor

Directions: Relay Race--each team is given a branch, and a table knife. Each member of the team then rolls the branch with the table knife a certain distance. The first team to complete wins.

GROWING THROUGH PARTY PLANNING










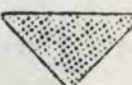
By
Hally Schroeder

Those of us who helped plan and conduct the parties at Chat this year have learned far more about party planning than we could hope to set down on paper. There's just no substitute for "learning by doing". And so to refresh the memories of the party planners as to the way in which we went about our parties, and also for what help it may be to those who weren't in on the fun of staging a party, this, briefly, was the system we used, generally, for getting our parties going.

First, we met as a whole committee and with the ceremony committee, to set a theme. The theme, when established, was carried out by both, thus tying the entire evening's program together.

In choosing a theme, members suggested various ideas that were interesting to them, making a final group decision on the basis of mutual interest, because you can't plan a good party unless you are enthusiastic about the theme. Also considered were possibilities for games and activities, appropriateness of the theme to the size of the group expected at the party, their ages, etc., the place in which the party was to take place, etc.

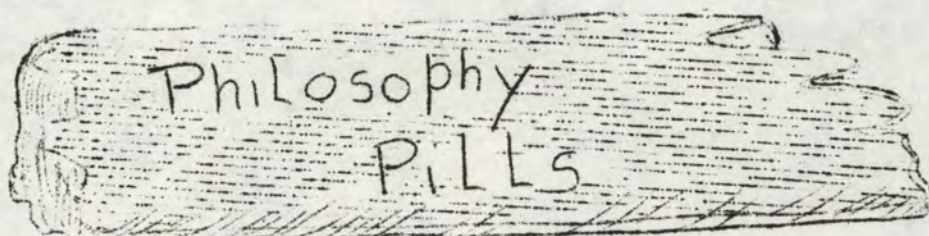
After choosing the theme, the party and ceremony committees then met independently. A chairman was chosen to coordinate the various parts of the entire committee, and the group divided into these four working groups:

-  Build up - To stimulate interest in the party, to announce the theme and give information to potential party-goers as to time, place, dress, etc.
-  Atmosphere - This party planning is very necessary if the party-goers interest, which was roused by the build-up committee is to be maintained and increased. The atmosphere was created at Lab in various ways with costumes, decorations, activities. One of the methods we found most successful was to provide material for decorations and have folks make and put up their own as they arrived. In almost every party, a costume of some sort was encouraged, thus allowing everyone to get out of their everyday selves into a "party personality" with amazing results.
-  Program - The program committee within the party committee was responsible for the actual activities, dances, arranging them in a logical sequence so the party would progress smoothly and seeing that someone was responsible for leading each activity. By planning ahead, it was often possible to have the party guests contribute to the program in skits, stunts, songs, games, etc.,
- 
- 
- 
- 
- 
- 
- 

which made the party lots more fun for those attending, as well as less work for the committee. Refreshments - These were served at various times on different evenings; sometimes as a break between party and ceremony; sometimes after the ceremony, and sometimes as a part of the party itself. Its always more exciting if the serving of refreshments fits in with the over-all theme of the party.

We didn't single out any special group as clean up, but the whole party committee pitched in afterward and did the dirty work.

And weren't our parties memorable ones?



THINK (?) It OVER

If one were given five minutes' warning before sudden death, five minutes to say what it had all meant to us, every telephone booth would be occupied by people trying to call up other people to stammer that they loved them.

Christopher Morley

Every one of us is a self-made man. But only the famous or the rich ones will admit it.

A guide was showing a visitor around a museum and in the section on Rome showed a piece of wood from the Roman ruins.

"What are its dimensions?" the visitor asked.

The curator replied, "I believe it's a II by IV."



BIRD'S EYE VIEW OF THE WORLD

A very attractive little bird was busily engaged building her nest. She very carefully selected colorful strings and artistically combined them with grasses and straws. Later she proudly showed her results to her friends.

One of them asked in a puzzled voice, "But why do you have this hole in the bottom of the nest?"

"Well, you see," she said, "I love to lay eggs, but I just can't stand children."

LOGGERS' SATURDAY NIGHT



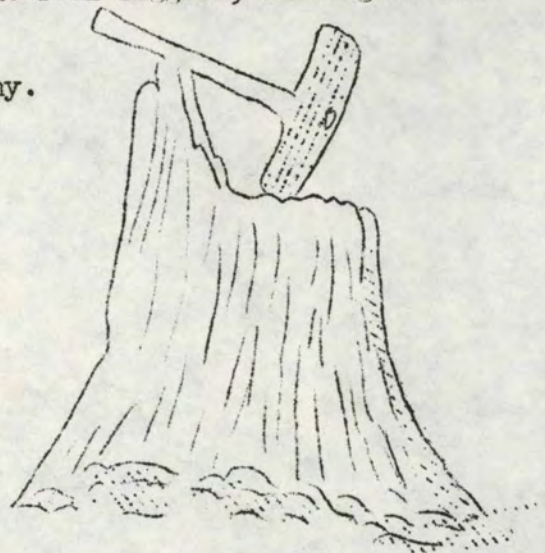
The theme for the first night's party was "Loggers' Saturday Night." Everyone came to the party individually and dressed any way they chose.

The following games were played:

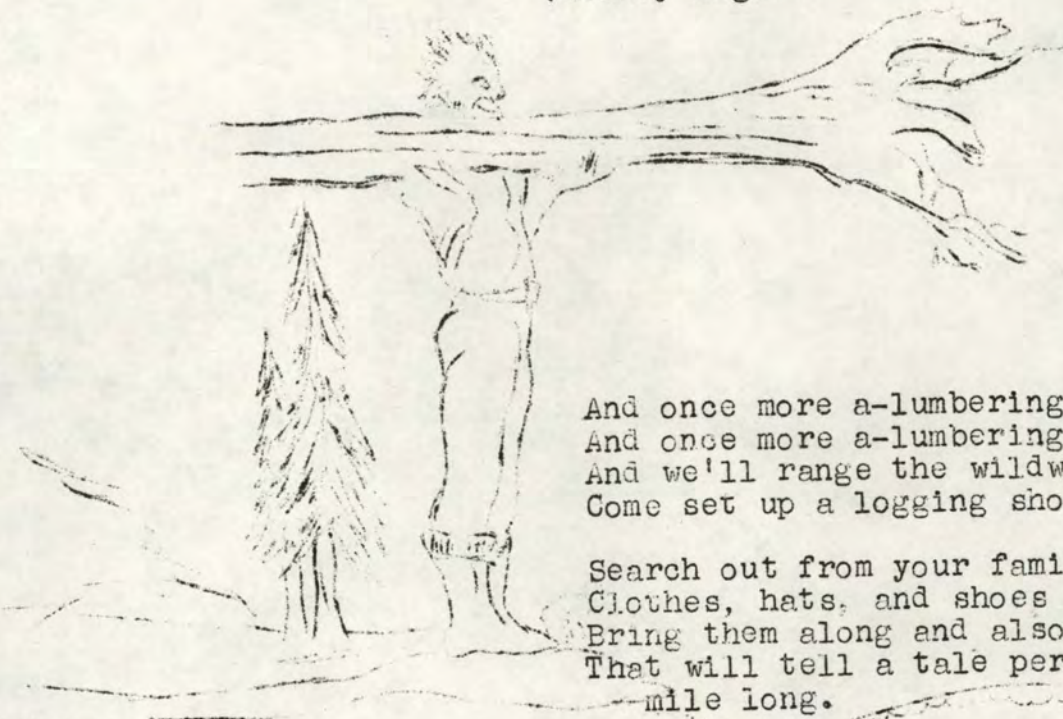
- Timber Cruising (Human Bingo)
- I Have a Log Truck for Sale (I Have a Horse for Sale)
- Bull Buck Scramble (Numbers Change)
- Forest Fire (Over and Under Relay)
- Broken Down Log Truck Relay (Broken Down Car Relay)
- Paul and Babe (Reuben & Rachel)

Visiting logger George Hicks of the Potlatch Forests Inc. then told us about actual logging procedure and about real loggers, showing a film on the New Paul Bunyan.

Group singing then led into the Ceremony.



PAUL BUNYAN PARTY
(Monday Night)



And once more a-lumbering go,
And once more a-lumbering go,
And we'll range the wildwoods over
Come set up a logging show.

Search out from your family store
Clothes, hats, and shoes galore--
Bring them along and also a song
That will tell a tale perhaps a
mile long.

Build up for Paul Bunyan party night. Presented by Pa in tin hat and tin pants--boots, size 13 AAA, carrying a broadaxe, leading Babe (two gals covered by a blue blanket complete with long eye lashes and fancy tail). Presented at tea and supper time. Also all members of committee wore tails at lunch of reed or rope. At din presented to each family were large calling card:

"HAVE OX--WILL TRAVEL"

For More Information Come to
Paul Bunyan Nite

PARTY:

Campers arrived in their family groups and were given 1 minutes to build their logging camp site. Following th each camp toured their neighbor camps.

The main part of the party was a series of tall tales--told and acted out by each family:

The Axe Family
"Impressions of Chat"

Under the leadership of Falling Axe, the famous Axe Family went on stage to do one of its most famous themes of all time--"The Life of Campers".

Monday Night (cont'd.)

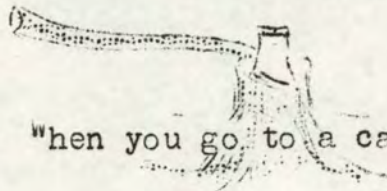
You know someone is always hungry, even though he had steak and potatoes for supper. This was the case of Double Axe, who weighs 215 pounds.

Well, a camp is always fun but some people are always complainers. Like Dull Axe, who received a sun burn and wasn't out of the cabin over five minutes. Or in the base of Battle Axe who came up to Chat to learn something and the leaders look just as dumb.

Little Hatchet came so she could meet people but found everyone very unfriendly. Oh, above all, those who came from a long distance to sing for a crowd and found she wasn't needed--poor Sharp Axe.

It just so happened that the "Lumberjacks" bunk house are heated, while the ladies are freezing. And yet one of our members died. It was Adze; well, come to find out, he had a heavy shirt, long johns (flannels), and so many more we couldn't count.

This is just a few but we realize how much paper costs and labor--I think I shall quit.



Bye for now,

SHARP AXE

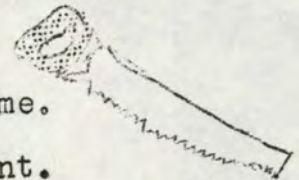
P.S. "hen you go to a camp, one must be "sharp".

The See Saws
"The Frozen Logger"



We the See Saw Family to a party did go,
To help with the fun and laughter and a chance our
talents to show.

When our turn came, a place to shine,
Twas up center stage with thoughts sublime.
The cast all in their places went,
The audience quietened and their ears lent.



In a small cafe, a waitress alone,
A logger wanted coffee like at home.
To her startlement and surprise,
The only true logger she'd met since her logger lover
died.



A tale of lament she did tell, how her logger lover
met his death nelly;
How she in sorrow all these years has been numb
For a logger who stirred his coffee with his thumb.

Monday Night (cont'd)

THE FROZEN LOGGER

As I went down one evening into a small cafe,
A 40-year old waitress to me these words did say.

I see you are a logger and not just a common bum,
Cause nobody but a logger stirs his coffee with his thumb

My lover he was a logger; There's none like him today
If you would pour whiskey on it, he would eat a bale of
hay.

He never shaved his whiskers from off his horny hide.
He'd just drive them in with a hammer and bite them off
inside.

My love he came to see me, upon one freezing day.
He held me in a fond embrace that broke 3 vertebrae.

He kissed me when we parted, so hard it broke my jaw.
I could not speak to tell him, he forgot his mackinaw.

I watched my lover leaving, sauntering thru the snow;
Going bravely homeward, at 48 below.

The weather it tried to freeze him, it tried its level
best;
At 100 degrees below zero, he buttoned up his vest.

It froze clear down to China, it froze to the stars above.
At a thousand degrees below zero, it froze my logger love.

And so I lost my lover, and to this cafe I've come.
And here I'll stay till someone, stirs his coffee with
his thumb.

P.S. The judges very democratically picked us winners.

THE BULL BUCKERS
"Majick Enlargin' Bocks"

The skit opened with Professor Walt announcinc his
new enlarging machine (2 orange crates arranged thus:



with a frame work of wood above crates; all this to be
covered with paper studded with paper plates (dials).

Monday Night (cont'd)

Several of the bystanders (members of Bull Duck Family) shouted that the machine was a fake. To prove it was not a fake, the professor asked for materials to enlarge. Some of the materials enlarged were a small rock, a piece of string (replaced by rope), a baseball (replaced by basket ball), and last of all, was the lady with the baby in her arms who wanted a dime enlarged. While she was getting the coin out of the purse, the baby fell into the machine. Out popped Ralph, dressed like a baby. (In case you have forgotten, Ralph is a big, husky, six-footer).

THE KAHTOYISS
"The Big Blow"

The Kahtoyiss Family presented the tall tale of how the Great Lakes were formed by Babe the Blue Ox.

Chief Frank Guardipee told the story of how the Indians resented the coming of Paul Bunyan and Babe and chased Babe into the Atlantic Ocean. Babe, when springing into the sea, made a big jump and her footprints formed the lakes.

THE GYPOS
Swish-Swish

This stunt is a commercial (presented by the Chatco Gypo Logging Co., Inc.)

Characters:

Ma	Trees
Pa	Hero
Daughter	Villian
Son	Cow

Ma's sign

Each person in the stunt had a sign pinned on them telling who they are. The trees stand in the back of the stage bending their knees and saying "swish-swish". Ma and the cow are in the middle of the stage. The cow is swaying her rear back and forth. Ma is crying, "Boo-hoo".

Enter Daughter, "What's the matter, Ma?"
Ma, "We didn't get the money for the mortgage on the cow"
Daughter, "What? We ain't got the money for the mortgage on the cow? Boo-hoo:"

Pa enters, says the same as daughter and is answered likewise.

Son says the same as daughter and is answered the same.

(Everyone bend knees in rythm during all action and dialogue.)

Monday Night (con't)

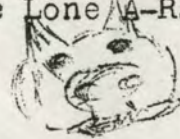
Villian enters, "What's the matter?"

Family answers, "We ain't got the money for the mortgage on the cow."

Villian, "Ha! Then I'll take the cow." He grabs the rope.

Enter Hero. He grabs Villian, "Well, I have the money for the mortgage on the cow. I'm the Lone A-Ranger."

THE SLOUGH PIGS
"The Camp Robbers"



Two men (or more) are sitting by a stream getting ready to leave their camp. The men are discussing if they should leave the camp food there. They have had trouble with birds--camp robbers--stealing their food. Just at that time, camprobbers come flying in and try to take the food. One of the men grabs his gun only to find that there are no bullets. Instead, he grabs a box of carpet tacks and loads his gun with them. He fires at the birds in the tree and nails them to the tree. The birds fly away with the tree.

Props: The birds - 6 women - wore white butcher paper wings attached at the shoulder--a tail, and a sign "Camprobbers". They flew in, tried stealing the food, and then went over to the tree. The men had a gun - broom stick - a box marked "carpet tacks" and a box of food. Sound effect of gun shot was made by gun blank.

The Knot Family sand "The Battle of New Orleans".

THE BURRS
"Another True Life Adventure of Grandpappy
Cockle Burr"



Grandpappy Cockle Burr dug 5 large holes to hold water to help the loggers in their logging operations. These are now known as the Great Lakes. One day, Grandpappy's wife, Sue, was hauling the day's supply of water in a large can when all at once it broke open. Grandpappy, being of sound and quick mind, quickly dug a trench to avoid flooding the United States--this trench is now called the Mississippi River and the dirt flung to the east formed the Appalachian Mountains.

For dinner, Grandpappy's wife forgot and left her bisquits too long in the oven. When she served them to Grandpappy he almost lost a tooth they were so hard! In anger, he gave them a toss to the West and now they are known as the Rockies.

COME TO CHATCOLAB'S INTERNATIONAL FAIR

Countries from all over the world and outer space helped Chatcolab to celebrate their International Fair.

Build-up: At dinner a skit was put on about the meeting of foreign ministers to decide whether or not to have an International Fair. After much debate one of the ministers was shot so that all would be in agreement. Also promotion posters were pinned to trees, houses, doors, windows and on people's backs.

Party: All the countries arrived at the Fair in their native costumes and built their exhibit for the fair. Soon each country toured the neighboring exhibits.

The program for the evening consisted of a contribution from each country in the form of a skit, folk song or dance. Seven countries were present; also Outer Space and Mars. Refreshments were International Brawl (punch) Cookies from all countries.

International folk and square dancing followed the refreshments.



HOLLAND

The table of the "Hazel eyes with brown or blonde hair" decided on Holland as their country for the "International Fair" party. The booth was decorated with appropriate tulips of red construction paper as was the butcher paper dutch hats each participant wore. Products of the country -- milk, cottage cheese, and Dutch cleanser were displayed.

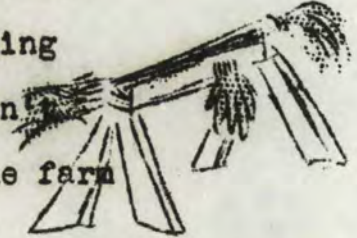
In the skit, the narrator, Marion Van Trojen, explained that fortunately an act had been flown by jet (the chores having been done tomorrow. --(International date line) and that they would perform. They had also flown in their own personal windmill, namely Lou Slade and Mary Dawson. Hans Van Dietcher (Lillian Hanson) brought his own little pony (Snooks Pugh and Ann Beasley) whom he invited, in Dutch, to go to school with him, but the pony had his tummy too full for the long walk. Katrinka, the sister (Ben Krumbs) would have done a Dutch clog had not the narrator (also the press agent) become so excited over the success afforded Hans she shooed the performers off stage.



INTERNATIONAL FAIR
TUESDAY EVENING PARTY

FRANCE

How ya gonna keep him down on the farm
After he's seen Paree
How you gonna keep him away from Broadway
Painting the town, jazzing around
How you gonna keep him away from harm
That's a mystery
There's ploughing and there's raking
waiting to be done
The chickens and the livestock can
have any fun
How you gonna keep him down on the farm
After he's seen Paree.



Duane Anderson, the farm boy is milking the cow while Ma, Edna Brendemuhl, and Pa, Vern Sterling, enjoys the comforts due old people, -- reading and mending. Milking gets tedious and while the cows would no doubt enjoy some music, Duane is entertained by winsome, lithesome, flirtatious lass from France, Dorrit Reider. After the chorus has sung the song above, the dancer takes Duane with her and the Gay life of Paree has won again. used and their rhythm became one. All this was done by pantomime, Chorus: Bob Wiley, Iva Webster, Betty Canfield, Erma Abbott, Musician -- Linda Berney. were portrayed by John Westergreen, Mary Portmann, Sharon Spurrell, Barbara Brenthoover, Phyllis SCOTLAND Janet Lorenz, Jean McBride, and Miriam Beasley.

This stunt for the International Fair on Tuesday night consisted in doing the Schottische. Our family represented the people of Scotland. The men's costumes consisted of short plaid skirts, and the women's costumes were skirts and the whole group wore plaid tam-o-shanters. The members of the family were Afton Falter, Sally and Walt Schwoeder, Mary Dewar, Carol Zimmer, Dean Hale, Den Stephens, Ralph Samson and Ralph Hart.

OUT OF THIS WORLD

With the help of costumes fashioned from everything, including corrugated paper, table knives, aluminum foil, wall paper, tin cans, a catcher's mask, and a plumber's friend, appeared Martians 1 through IX to visit Bertha Eartha. The Martians zoomed into Bertha's earth home on their trusty space ship which was depicted by the arrival of a "flying" garbage can lid. Phyllis Goody portrayed Bertha. The leader of the Martians, Harold Johnson, brought his crew into Bertha's home in quest of a specific item. Since there was a language barrier, Bertha found it difficult to ascertain what was wanted. After three tries, she pulled forth a hot water bottle which was the purpose of the quest and found the Martians and Bertha attuned and their rhythm became one. All this was done by pantomime, the Martians using table knives and Bertha using a boobam for their rhythm. Martians were portrayed by John Westergreen, Mary Portmann, Sharon Spurrell, Barbara Brenthoover, Phyllis Goody, Janet Lorenz, Jean McBride, and Miriam Beasley.

This stunt for the International Fair on Tuesday night consisted in doing the Schottische. Our family represented the people of

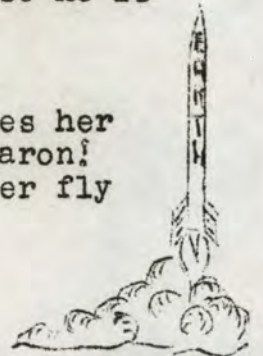
INTERNATIONAL FAIR (cont.)

IRELAND

We exhibited typical Irish items, shillealea, potatoes, and blarney stone, Irish whisky, and County Cork. The O'Flynn family came over to Chatcolab because the spuds were getting smaller and smaller and they were starving. They disliked being called Shanty Irish so they dropped the O and n's from their name and became the Fly family. They were still Irish as Paddy's pig so we invited the pig ranchers to meet the fly family.

Betty Horsefly - a laughing girl
Leila Firefly - She's a hot one
Doris Butterfly - she's pretty slippery
Jo Housefly * She's neat - sweeps across stage
Ruth Blowfly - she always is blowing
Ruby Hornfly - playing a horned musical instrument
Vern Bar Fly - His wings are never droopy because he is always stiff.
Merle Dragonfly. - dragged in a log

Deer Fly - Billie Marie. As she enters and takes her bow, she says, "I also want you to meet Sharon! Sharon Letterfly." Sharon Letterfly lets her fly and douses the ranchers with water.



DESTINATION EARTH

Representatives of the planet Pincus #2 landed at the Heyburn Youth Camp on the evening of May 12th. They came in their brand new rocket ship at the speed of 10 million light years per second. All the Pincanites were dressed in their space helmets which were equipped with antennae and built in helicopter wings plus stabilizers.

The Pincanites introduced themselves by teaching all the Chatcolabbers their favorite game, "Around the Universe 180 Light Years." This consisted of every one getting into a circle and passing around three bags of interplanetary clothing. These bags were passed around to the beat of the throbbing rocket motors.

When these konked out, the Charcolabbers holding the bags quickly donned the togs therein. Mary Fan was the first to complete this feat and correctly identified herself as something from out of this world. Sharon Dobler and Ann Beasley were close behind and ended up with lots of neat pleats.

CUBA Fidel Castro and his faithful brother Infidel with their swarthy cohorts called a quick trial for Batista's men. Fortunately for everyone concerned they found one quivering victim, Charlie Scribner, who was given a hurried and harried trial. He was found guilty and the rebels gave a war hoop and cried for blood.

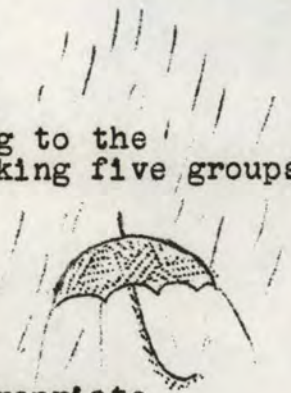
There was guillotine conveniently located and without further ado they chopped off his head which took a crazy bounce into the arms of the executioner. Harold Johnston, the local manager was given a citation for bravery in locating and installing a heater in the women's lavatory. This was much appreciated by the rebel women who had been without heat.

THURSDAY EVENING PARTIES

At noon the labbers were all seated according to the alphabet by their first names. Two tables, making five groups were assigned the following party themes.

Hay ride
Bridal Shower
Wedding shower

Baby shower
Housewarming



Each group was to plan their party with appropriate decorations and games. Refreshments were served in the form of a reception.

HAY RIDE Two tables formed a wagon when placed upside down on a "bed" of benches. Corrugated paper was used for the wheels. A blanket thrown over Harold Johnston and Clark Henry. Everyone in this group piled into the wagon singing the following words to the tune of "California Here I Come".

Chatcolabbers here we come
Right back where we started from
When forests and flowers are blooming in May
And hay rides are common most every day
Chatcolabbers here we come
Right back where we started from
Chatcolabbers here we come
Come along and join the fun.



BRIDAL SHOWER Mike Firman portrayed the bride who was to be entertained at a party. He received many lovely gifts such as a book entitled "What Every Bride Should Know" in 10 easy lessons; long red underwear; girdle; and a king sized rolling pin.

Aluminum foil bells, an umbrella using an ax handle base formed the decorations over a table covered by a lovely pink crepe paper table cloth. The game was called "Dressing the bride" - using toilet paper.

Guests at the shower which was hostessed by Marion Van Trojen included Lou Slade, Lillian Hansen, Lucia Wilson, Louise St. John, Mary Dewar, Mable Franklin, Nan Johnson, Mary Portmann, Leda Scrimsher and Linda Berney, and Miriam Beasley

MOUNTAIN WEDDIN' -----!!!

This was a shot gun affair! The weddin party staggered in with Pappy prodding the groom forward with his trusty old double barrelled blunder buss. Mammy followed close behind with tears pouring out of her peepers like corn squeezins and mountain dew. When this here motley crew was finally in place, Marryin Sam came charging in with his trusty steed, a chomping at the bit. Sam enthusiastically offered to give the super deluxe double barrelled weddin. But when Pappy heard the price was \$2.99 he turned thumbs down. They dickered back and forth for quite a spell and finally settled on a two bit affair with no brass band nor any fancy trappings.

Thursday parties (cont.)

When all the dos, whos and I wills were said plus Mammy sheddin a small pool in the middle of the floor, Tizzie picked up Jeb, the shifless skonk, and carried him off the floor.

TIZZIE THE BRIDE:	Ralph Sampson
Jeb the Groom;	Willma Shryack
Marryin Sam:	Velma Meeks
Mammy:	Rob
Flower Girl:	Tex Robinson
Pappy:	Carolyn Pugh
Jess, the Best Man:	Mary Dawson
Donkey, Balk Half:	Walter Schroeder
Donkey, Front Half:	Russ Slade



BABY SHOWER GIVEN BY THE DOGWOOD AND ELM FAMILY

"Mrs." Jimmy Dann was pleasantly surprised by a pink and blue shower given in "her" honor at the Chatcolab recreation hall, Thursday evening, May 14, 1959 by the Dogwood and Elm family.

As Jimmy arrived, all greeted "her" warmly by shouting, "Surprise!!" Then the hosts and hostess Dean Hale, Don Mitchell, and Doris Jelinek, assisted Jimmy to "her" to the place of honor, at the gift table, which beautifully decorated with a white table cloth (paper), a center piece - a handsome stork, made of a large pine cone, with two sticks as legs, a stick for the neck and head with yellow kleenex bill, wings and tail. On the storks back was placed, twin dolls, wrapped in a kleenex diapers, (the neck being too weak).

Jimmy was dressed in a pink straight skirt and an Oriental silk smock which hardly covered.

Several lively games were played. Jimmy Dann, then opened the gifts, but after opening two, "she" unexpectedly was taken ill, and rushed to the hospital, as "Dok" had left early. Shortly, in bounced Jim and a bouncing baby ball.

HOUSEWARMING - In everyone's life, well practically everyone there comes a time when their house needs a warming. That exactly what we had here at Chartcolab Thursday night.

A house was constructed with butcher paper and odd pol. The furnishings consisted of a bed, two chairs, two present and a bench. The windows were holes in the butcher paper walls and the cross pieces were fir bows.

The couple, portrayed by Sharon Dobler and Clark Henry, greeted guests at the door, and opened the packages with much to do. The presents were a book of matches with which to warm the house and a TV set.

Oh Johnny Oh was played.

Sharon and Clark invited the guests and the audience to view the late, late show which was the Chat version of "THIS IS YOUR LIFE", honoring Vern Burlison.

FRIDAY EVE PARTY

INFORMAL - AND IMPROMPTU

After a strenuous week of parties, the committee decided we could all do with a change of pace, so instead of a planned party, we agreed to a homey sing around the fire with everyone free to come and go as they liked.

Following the ceremony and election of the new board members the party took off with some impromptu numbers from various Chatcolabbers. Among these contributions were Al Richardson as a prizefighter who kept getting knocked down but remembered his poor old father before the count of ten and got up again.

Walt was a noted German symphony director from Munich, leading the group in "It's Going to be a Long Winter" and "The Drunken Sailor". Before directing these selections, Walt Schroeder told us the importance of three things to remember:

1. Start when everybody else starts
2. Stay with the conductor
3. Stop when everybody else stops.

Switching from the noted German director, Walt lectured us on what to do when peanut butter sticks to the roof of your mouth. His first recommendation was to remove it with a long butcher knife -- but he doesn't recommend that. Another method is to pour boiling water in the mouth -- but that's not so good either. Thirdly, put water in the mouth and sit on a hot burner until the water begins to bubble -- but that's not so practical either. Finally, he suggested the use of the right forefinger -- which works quite satisfactorily but brings up another problem: how to remove the peanut butter from the finger? If shaking the right hand doesn't work, transfer it to your left hand and shake again. If after several attempts fail to produce the desired results, put it back in your mouth and start over.

Billie Marie told the story of "The Mean Little Rabbit". He was jealous of the good little 4-H rabbit and would hop down the hill to bop him. His fairy godmother threatened to turn him into a "goon" if he didn't stop. After two failures, she warned him if he didn't behave, he would be "Hare today -- and goon tomorrow." This was done with motions.

Carolyn gave a reading about the little girl moth who entered a wool eating contest. After winning the County fair, state and national contests, she met Hubert who took her to the world contest. Cousin Millie ate faster and faster while Hubert cheered her on but finally she noticed he was talking to another girl moth. She ate slower and slower and so lost the contest. Did you ever see a moth bawl?

After the informal song the party moved to the chuck house where Tex taught many of his tricks and everyone enjoyed refreshments of popcorn and a spiced tomato drink or coffee.

COMMITTEE: Sharon Spurrell
Mary Portsmann
Lillian Hansen
Iona Wicklund

Pearl Olsen
Wilma Shryack
Sally Schroeder

DANCING



FOLK DANCING

By Walt Schroeder

Folk dancing is an expression of a people's culture. Be it a sedate New England contra, a bouncy polka, a proud kolo or a rip-roaring square, it represents a way of life. It's a form of relaxation or an expression of a mood or feeling.

You don't have to be born full of grace and rhythm to be able to folk dance. Ella has shown us how anyone can "get with it" because we do have rhythm in us from our heartbeat on. You don't need to be chronologically young to enjoy many of our folk dances. It's truly an activity in which all age levels and walks of life can readily take part and enjoy.

What do we mean by "folk dancing?" I like to think of it as rhythmic movements of people in traditionally accepted formations and patterns set to music. If it has become a part of the time-honored social activities which people share and pass on one generation to another, then it is folk dancing.

In this broad classification we find the folk dances of our "Old Country" forebears, the traditional squares, contras, folk games round and circle dances of early America. Also some of the more recent dances which are based on traditional movements and have stood the test of time.

In folk dancing, as in other forms of recreation we find three levels. At first we go through the early metamorphosis of learning and becoming a part of the group. We're all a part of a big happy family in the atmosphere of infectious gaiety.

Perhaps after a few months of learning basics, we begin to possess the smug feeling that we know more than the newcomers. During this period we become the "experts" with fancy footwork and flourishes, become eager about new steps, become choosy about partners and draw ourselves off into a select group, or into our self centered little "cocoon."

We practice from one exhibition to the next, drive many miles to get "new material" to keep ahead of the club in our neighboring town, make up new dances to every new popular tune that hits the airways, and make folk dancing the very reason for existence. This is when folk dancing becomes like a stamp collection and interest is centered on dances and not on what it can do for people.

We become true folk dancers when we re-discover the charm and beauty of the simple dances that have stood the test of time and give people time and opportunity to enjoy one another. It is this sharing stage that gives us the personal satisfaction of being the one to extend a friendly hand to the beginner as he becomes a part of our group.

SQUARE AND FOLK DANCE LEADING

By Walt Schroeder

Folk dances are so enjoyable that we can hardly wait to share them with others. Here we find the hints for recreation leaders in the game section are just as applicable to dancing as to games and singing.

In dancing it is very important to teach the game thoroughly. Nothing is quite so frustrating to beginners as the leader who just announces the dance and puts a record on the turntable. Usually just a few who are fortunate enough to know the dance will get out on the floor. A good leader goes through the dance step by step until everyone can do it. (Use discretion here--don't take all evening if one person can't get it.)

Essential Qualities of Good Calling

A successful caller must have:

1. Clarity - a rich, full-bodied voice; good microphone technique; clear crisp enunciation.
2. Command--holds the dancers in complete control. Well timed, dancers follow caller and stay with him.
3. Rhythm--strong, accurate, smooth, calls correctly placed, well timed, allows enough time for each pattern.

America has such a wealth of good traditional square and round dances that you could spend a lifetime doing them and their many variations. Yet there are those who believe it is necessary to make up new pattern dances for each meeting of their group. Another group believes equally as strongly that this continual introduction of new dances, usually done just once or twice, is contributing to the decline in the popularity of square dancing. You have probably all heard "I used to square dance a lot, but I quit because we were always having to learn new pattern dances instead of sticking to basic steps. Then I missed one or two meetings and I was left way behind."

Let's keep those dances based on the traditional square dance, waltz, two-step, schottische, polka movements, and the traditional dances of other countries.

Some Sources of Help

On the following pages are a few of the dances we have shared in this lab. All are not given in detail mainly because adequate sources of directions, instructions, and suggestions are readily available. Several of these sources are listed below, though many other good ones are also available.

Handy Folk Dance Book, 66 folk dances of 13 nations, \$1, Cooperative Recreation Service, Inc. Delaware, Ohio.

Handy Square Dance Book, 100 dances, 40 tunes, \$1, Coop. Rec. Service.

Handy Play Party Book, 90 singing games and courting dances of pioneer days, \$1, Coop Rec. Service.

Folk Dances for Fun, 22 folk dances and singing games. compiled by Jane Farwell (Hinrichs) \$.50, Coop Rec. Service

Dance Lightly, 13 folk dances by Gretel and Paul Dunsing, \$.25, Gretel Dunsing, 4712 N. Hermitage Av., Chicago 40, Ill.

Fun in Sharing Fun, Play party games, folk dances including some squares, and quiet and active games. About \$.50, Consumers Cooperative Assn., Kansas City N. 16, Missouri.

Herb's Blue Bonnet Calls, many old time squares plus trimmings. \$1.50
H. F. Gregorson, P.O. Box 3061, Station A, El Paso, Texas.

Cowboy Dances, Lloyd Shaw, 75 dances with complete calls and illustrations, some history, over 400 pages, \$5.00 Caxton Printers, Caldwell, Idaho.

The Round Dance Book, Lloyd Shaw. Chapters including origin, basic steps and variations of polka, waltz, mazurka, varscuvianna, schottische, two-step, Viennese waltz, and circle mixers. 440 pages \$5.00 Caxton Printers, Caldwell, Idaho

Records:

Many folk dance records are available in record shops in every city. Some are good and unfortunately there is also much trash passing as folk dance music.

Be discriminating when you buy folk dance records. Many good records can be purchased in larger record shops, or the specialty shops handling folk dance records. Below are some we have found to be good.

Square Dances, Cliffie Stone's Band, Capitol album.

Bill Mooney Square Dances, (Good for singing calls like Oh Johnny, Hot Time, My Pretty Girl, etc.) Imperial Album.

Methodist World of Fun series, Methodist Publishing House, Nashville, Tenn.

Folk Dancer Records. excellent records produced under the direction of Michael and Mary Ann Herman. Authentic American and old country music. Send for catalog to The Folk Dancer, Box 201, Flushing, N.Y.

ALUNELLUL (Rumanian)

Record: MH 1120 (Little Hazel Nut)

Formation: Closed circle, hands joined and held at shoulder height.

Meas. 1-4 All move sideways to left five steps, starting on the L foot, R foot moving behind the L foot - then stamp twice with R heel.

Meas. 5-8 Do same to R, opposite footwork.
REPEAT MEASURE 1-8.

Meas. 9-10 Move to L sideways L-R-L (R going behind L), then stamp R heel.

Meas. 10-12 Same to R, with opposite footwork.
REPEAT MEASURES 9-12.

Meas. 13-16 In place step L stamp R; step R stamp L; step L stamp R foot twice.

Meas. 17-20 Same to R with opposite footwork.
REPEAT MEASURE 13-20.

'S TROMT 'EM BABELI (Babeli's Dream) - Folk Song and Dance from Appenzell

Record: Folk Dancer MH 1114 (other side - Dr. Gsatlig)

Formation: One man between two girls, facing forward into dance direction (CCW) hands joined shoulder high.

Part I. CIRCLE AND ARCHES

Join hands in small circle of three - stretch arms and lean back.

's Trommt 'em Babeli (continued)

Meas. 7-8 Gentlemen pass their partners from the right to the left, women making one turn as they change places. REPEAT FROM THE BEGINNING.

BE SURE THAT ALL DANCERS ALSO SING THE SONG AS THEY DANCE.

TRILBY

Record: Trilby

Formation: couples

Dance: Holding inside hands walk four steps and slide four in line of direction. Walk four steps and slide four in opposite direction. Repeat.
Two step for 16 steps.

GRAND SQUARE

Record: Folk Dancer or Emilia Polka MH 1503

Formation: Circle left, circle right.

Chorus: Grand Square

Side couples face partner and walk away from partner (backward) with four steps. Heads at the same time face center and walk to center with four steps (forward).

Sides face the other person (not their partner) and walk with four steps toward him (or her). Heads at the same time face partner and walk backward with four steps.

Side couples (who are now in head position) face the center and walk with four steps forward to the center. Head couples (who are now in side position) face the center and walk with four steps forward to the center.

Side couples face opposites (not their partners) and with four steps walk backward to their home positions. Head couples face their partners and with four steps forward walk into home position.

Figure I. Head couples right and left hand star. Sides the Same.

Figure II. Head couples do Ladies Chain across and back, Sides the Same.

Figure III. Head couples right and left through, Sides the same.

Figure IV. Ladies Grand Chain. (right hand star)
Man's Grand Chain. (left hand star)

Figure V. Head couples Ladies Chain with the couple on the right.

Head couples Ladies Chain with the couple on the left.

Figure VI. Head couples right and left thru with the couple on the right.

Head couples right and left thru with the couple on the left.

There are many other possibilities, such as baskets and "chasses," always the GRAND SQUARE FIGURE PRECEDES A NEW FIGURE.

's Trommt 'Em Babeli (continued)

Meas. 1-8 Eight Swiss Schottische steps to the left, beginning on left foot. (step, together, step hop - a low and earthy step which sounds rhythmical)

Meas. 9-16 Repeat in opposite direction. End in starting position, all facing forward.

Meas. 17-24 The man and his left girl form an arch. Right girl goes through the arch with four hop steps, boy turns in place under the arch.

With Rep. Then the left girl goes thru the arch formed by the men and the right girl.

REPEAT THREE MORE TIMES
(Done four times altogether)

Part II THE MILL AND ELBOW SWINGS

Join right hands for a right hand mill - by putting your hand on the wrist of the person ahead of you.

Meas. 1-8 Eight Swiss Schottische steps with right hands joined (CCW) make half turn to the right on last step and

Meas. 1-16 Dance eight schottische steps with left hands joined (CCW), ending in starting position (row of three facing into dance direction.)

Meas. 17-24 Man hooks right elbow with his right girl and dances once around with four hop-steps while the right girl dances by herself.

REPEAT THREE MORE TIMES
(Done four times altogether)

REPEAT ALL OF ABOVE: (Part I and II)

As an ending circle left and right with eight schottische steps each, as in the beginning circle.

Das Tanzen ist aus!

By Herbert Langhans

1 2 3 4 5
Das Tanzen ist aus und wir gehn jetzt Haus; Nacht auch

6 7 8
Nacht auch, nacht, gu- tu- Nacht denn gute Nacht, gu tu Nacht

This simple round is a favorite "Good Night" song and dance of the German groups. It may be done in two, three or four parts. (For the dancing two, three or four concentric circles).

The words mean: "the dancing is over and we are going home now:
good night now, good night now, good night, good night.
(Begin again) for -
the dancing is over

Formation: Two, three or four concentric circles, couples.

Action:

Meas. 1-2 Circle to the left (walking steps)

3-4 Circle to the right

5-6 Honor your partner, honor your corner

DANCES

Some of the dances we have shared this week are described below. Others are just listed as they may be found in any good square dance reference publication.

Squares - -

Little Yaller Gals (Buffalo Gals)	Divide the Ring
Texas Star	Take a Little Peek, Swing at the Wall
Hot time	My Pretty Girl
Solomon Levi	Red River Valley

American Round and Folk - -

Jessie Polka	Josephine
Charley	Come My Love
Oh Johnny (square or round)	Varsouvienna
Lilli Marlene	Trilby

Foreign Folk:

Alunelul (Rumanian)	Doudlebska Polka (Czech)
Ersko Kolo (Serbian)	Mexican Waltz
Gustaf's Skol (Danish & Swedish)	'S Trommt Em Babeli (Swiss)

Oklahoma Mixer for two (Texas Schottische)

Music - Any slow schottische

Formation - Varsouviennne position, couples in double circle

Call: A two step left and a two step right. Then you
walk and you walk and you walk all night
Heel, toe in the lady goes
Heel, toe and back the lady goes.

Steps: Step, close, step left in line of direction

Step, close, step right

Walk four steps L, R, L, R

L heel forward, L toe back. Partners drop right
hands, lady crosses in front of partner to inside of
circle and faces in opposite direction with left
hands still joined. Man takes three steps in place
as lady crosses in front.

R heel forward, R toe back. Partners drop hands and
lady takes three steps back to new partner making
half turn left to finish in varsouviennne position.

Oklahoma Mixed for three

Same music. Threesomes facing counter clockwise around a
circle. (Two women, one man or vice versa) with outside
partners joining hands behind center partner, center part-
ner holds outside hands in front.

The beginning is the same. Change comes at the heel, toe
and is as follows - - All L heel forward, L toe back. Ladies
drop hands behind man and in 3 steps move in front of part-
ner and face him. All R heel, R toe and the ladies move
back to man behind.

ERSKO KOLO

Record: Folk Dancer MH 3020

Formation: Open or closed Kolo (circle), hands joined and held down at sides. In Part I be sure to keep facing straight toward center. The Schottische like steps in Part II are very free.

Part I (Slow)

Step L ft to L. Then R foot behind L foot for 16 steps
Repeat moving R with R and L behind R foot for 16 steps.

Part II (fast)

Meas. 1-2 Turn to face Full R: Run R-L-R-hop (a kind of schottische step), moving CCW. Bring L knee up quite high on hop.
Meas. 3-4 Without turning around, run L-R-L-Hop backward (moving CW), turning on hop to face center.
Meas. 5-6 Run R-L-R-hop into center
Meas. 7-8 Run L-R-L-Hop backward to place.
Meas. 9-16 Same as Meas. 1-8.

DOUDLEBSKA POLKA (Czechoslovak Polka Mixer)

Record: Folk Dancer MH 3016 (other side Oslo Waltz)

Formation: Couples in large circle or anywhere in the room.

Action:

- I. Do a polka round the circle for the first part of music (16 measures).
- II. Man puts right arm around lady's waist and lady puts her left hand on men's shoulder, so they are side by side (open hip-shoulder position). Men extend their left hands forward and place them on the shoulder of a man ahead of them. (Move toward center of circle while doing so). All march around circle that way, singing along with the music. The tra, la, la is part of the dance and lots of fun. (you may form one circle or many smaller circles as the situation warrants. This is most informal.)

MEXICAN WALTZ

Record: Folk Dancer MH 1016

Formation: Couples facing each other with both hands joined. Directions are for men. Ladies do the opposite in the first part.

Part I: Step on L foot swing R, step L swing R, step L swing R. Clap Clap. Step R swing L, Step L swing R, step R swing L, Clapp Clap.

Part II: Still holding hands step away together, away, clap clap Then together, away, together, Clap clap. On the last Clap Clap, gents reach around lady and clap behind her back. Ladies put arms around man's neck and clap.

Part III: 16 waltz steps

VARSOUVIENNA (3-step V.)

Record: Several available

Formation: couples, lady with both hands raised, gent holds her hands with his hands behind her.

Dance:

- Part I:** a. Sweep R with L foot, step L with L foot. Bring R to and slightly behind L foot. Repeat two more times.
b. Partner crosses in front of gent with L, R and point without dropping hands. Gent steps in place L, R and points L
c. Repeat 1a but with opposite footwork.
d. Repeat 1a beginning
e. Repeat 1b footwork.
- Part II:** a. Sweep right and step L, R and point L, lady again crossing in front of gent while gent does same but steps in place.
b. Repeat but do opposite
c. Repeat 2a
d. Repeat 2b
- Part III:** Waltz until music again tells you its time for "Put your little foot."

GUSTAF'S SKÖL

May be sung by dancers

Formation: Regular square dance formation

Song: A toast we bring to Gustaf who is brave and true,
A toast we bring to Gustaf brave and true.
Repeat three more times.
Tra la la la la la la la la la
Tra la la la la la la la la la
Tra la la la la la la la la la
Tra la la

Action:

- Part I:** (Very sedate and proper) Head couples walk toward each other and bow or curtsy on "we pledge." Then back up to place.
Side couples repeat
Head couples repeat
Side couples repeat
- Part II:** Head couples skip to center. Men change partners and skip with new partner between lady and gent of side couples. Turn back toward head and divide again and go back home and swing own partner.
Repeat with side couples.

Gustaf, a King of Sweden was a very proper gentleman. As long as he was in the audience, the dancers were very sedate. But as soon as he left, the dancers whooped it up with the tra la la part.

Extra girls may cut in as the couples separate and come back together again.

ROYALTY



REPRINT from "The LIBERALIST"

VOLUME XXXV

OCTOBER, 1958

Number 7

PUBLISHED BY THE PEOPLES CHURCH OF CHICAGO

Ella Jenkins, a TV artist and teacher and specialist in rhythms, is to be the guest artist at this opening church dinner, sponsored by the P. & B. W. Club. Miss Jenkins was born in St. Louis, grew up in Chicago and was educated on the West Coast, graduat-



ing from the San Francisco State College.

Out on the West Coast she lived at the Jewish Residence Club for two years, was exposed to people from various cultures, especially the West Indies and South America, and she became interested in their music and tried to repeat much of it that she heard, interpreting it in rhythms of her own. At first someone gave her a Chinese Tom-tom and she began tapping out rhythms on it. Because some people are inhibited about singing, and yet because people get great joy out of singing together, Ella Jenkins began making up sounds to imply the moods of the music of Latin America and other countries. From this beginning groups would go into regular songs.

The Liberian Consul, William H. Jones, and his wife, went to Africa for the Liberian inauguration two or three years ago and brought back a beautiful Liberian drum to Miss Jenkins. Other people added to her collection, until she now has two drums from Liberia, West Africa, two from Kenya, East Africa, a Chinese Tom-tom, an Indian Tom-tom which she received when she attended an American Indian powwow, a Cuban Conga drum and a Mexican Bongo drum.

I asked Miss Jenkins which drums she liked best to use in her entertaining and rhythm chanting and she said the Conga and the Bongo. She entertained us at the dinner at the Shoreland Hotel, given for the members of the World Congress of Religious Liberals in August. Many of our members were in attendance at the Congress on various days, especially the Tuesday All-Congress Luncheon where Dr. Bradley gave the main address. At the dinner at the Shoreland I heard Miss Jenkins for the first time. As her fingers tapped out rhythms on her drum many of us commented on the facility with which her fingers "loved the instrument." She not only chanted to her tapping, but called for responses from the audience and as one voice the hundreds of diners responded.

Miss Jenkins quite evidently loves people and they in turn love her. When she left the platform there were lusty calls for "more—more."

This stimulating artist directs workshops in rhythm, showing young people and adults how they can blend many instruments into interesting rhythms together. She has taught at the Old Town School of Folk Music, at Boys' Clubs, YWCA's and YMCA's; summer camps in Vermont and many camps in Michigan. She loves to work on rhythms for international understanding with young people and did a program at a Y'teen Conference in Peoria. She believes that using sounds as a basis to start, more people can be encouraged to sing together in groups, both 'teenagers and adults.

SONGS

NOTES FROM ELLA'S RHYTHM SESSIONS

The great slave movement began in Africa--in West Africa in the Gold Coast, Ghana, Liberia and Nigeria. It spread to the West Indies, South America (Brazil), Haiti, Cuba and the United States.

The African Chants were the origin of what was known as Negro music of today. Culturally also are the contributions of the close family living, shared work among families and villages, beautiful sculpture and intricate drum patterns which have influenced the Negro music of today.

An example of the American Negro music and its relationship to W. Africa is the song Kum Ba Ya (Come By Here).

The music of Africa is as different as Africa itself, with its Spanish, French and Portuguese influence. In the West Indies, for example, the African music and intricate drum patterns coupled with the French culture pattern and language resulted in the distinctive Creole music. In Cuba, we have the Afro-Cuban (Spanish) melodies.

In America, the drums were taken away from the Negroes because it was thought they stirred up unrest, and the rhythms were carried on in hand clapping, foot stamping and body movements.

The Spirituals were the spirit of the Slaves. They also represented the longings and determinations to go to the North during the underground movement of the slaves. Some of the songs carried plans for the escape in them and were sung in the evening in such places as Congo Square in New Orleans. When the slaves got together to sing. Typical of these were Take Me to Caenan Land (which meant Canada).

From the Spirituals, Negro singing led into the Blues, then the Gospel songs, which were written down after 1925.

Ella shared with us some of her personal experiences to show how her rhythms and singing have become a part of what she chooses to sing and teach. Saying that sometimes if we're in a certain nationality group we're often stereotyped into characteristics of that group - - all Scots are thrifty; if you're Irish you're hot tempered, etc.

Many people expect all Negroes to have lots of natural rhythm, and to be able to sing Spirituals, and of course this is not always true. Each person's own individual background influences his interest and abilities. Ella shared her own experience as an example telling of her southern childhood with rhythm an integral part of it, and then of the deep influence in her life of the experience of living in a Jewish girls' home in college. Ella noticed the common bond of the trials and hardships of the two cultures which explains the fact they share many songs, particularly religious
(continued)

SONGS

NOTES FROM ELLA'S RHYTHM SESSIONS (CONTINUED)

Ella's learning of the music and traditions led to a deeper interest in her own race's cultural background which she has shared with us.

SONGS

The songs which were including in the notebook are those we have not found in any of the song books we had at the Lab. The sources for those which can be obtained in some of the many books from Cooperative Song Service are simply listed together with the source.

The songbooks used at Camp were:

Songs of Many Nations, Look Away and Work and Sing (International Song Book) from Cooperative Song Service; and Let's All Sing, available from the American Camping Ass'n, Martinsville, Indiana.

SONGS	Let's All Sing	Look Away	Songs of M.N. (old)	Songs of M.N. (new)
<u>Zum Gali Gali</u>	X		X	
<u>Now All the Woods Are Waking</u>	X			X
<u>God Has Created a New Day</u>	X		X	X
<u>Happy Days</u>	X			X
<u>I'm Gonna Sing</u>	X			
<u>Dona Nobis Pacem</u>	X		X	X
<u>Chairs to Mend</u>			X	
<u>Come By Here (Kum Ba Ya)</u>	X	X		X
<u>My Lord What a Morning</u>		X		X
<u>Go Down Moses</u>		X		
<u>Steal Away</u>		X		
<u>Swing Low Sweet Chariot</u>		X		
<u>What Aloha Means</u>	X			
<u>Holla Hi</u>	X		X	X
<u>Marching to Pritoria</u>			X	X
<u>Old Arks A-Moverin</u>	X	X		
<u>Praise for Bread</u>	X			X
<u>Peace of the River</u>	X		X	X



SOME THOUGHTS ON SONGLEADING

by Sally Schroeder

I sincerely believe that the only prerequisites of a good song leader are an enjoyment of singing and of hearing people sing who are also enjoying themselves. I think an ability to sing and the knowledge of music are also valuable and give a songleader confidence, and that if the desire to be a good songleader is strong enough, both can be acquired.

I think a good songleader is constantly learning--not only new songs, but ideas for leading. Observe all kinds of song leaders, try to determine what makes them good, or bad, as the singing group will indicate. Be broadminded enough to accept the fact that there is no one correct way to lead singing. I was made aware of this when two of my favorite song leaders happened to be together and were discussing techniques of song leadership. One leads singing with her own strong voice from the piano at which she accompanies the group. The other insisted that the group should sing without benefit of an accompanist, since so often neither piano nor good accompanist are available, and too often no singing is done under such conditions.

Another argument between song leaders is whether to use books or song sheets. One song leader whose ability I greatly respect, uses books constantly. Another refuses to use them, insisting people learn more quickly and depend on their memories better without books to rely upon.

And so it goes. One good songleader beats out the time as a band director might, in perfect time; another motions in the air simply when to start, whether to go up or down, and when to stop. Both are excellent leaders.

All of which simply seems to say to the would-be-songleader: observe others, learn as much as you can from songleaders you admire, but then develop your own style--don't mimic any one person. You'll soon learn which techniques seem to suit you, and which ones people respond to. This latter point is most important of all, for the function of a song leader is to help a group to sing, and enjoy it, and if your leading indicates that it is easy and you're enjoying it too, they'll sing because they want to.

I think a songleader has a serious responsibility to the group, and to the wonderful large body of songs which we have inherited. A good songleader should know many songs, of many types. He should make a point of knowing something about as many of them as he can. We all enjoy a song more if it has a special story behind it, and sometimes the circumstances under which we learn a song endear it more to us, and to those with whom we share it. A good songleader should be sure he knows a song well before he tries to teach it. Wherever a song has been recorded in print, check your version with an authentic published version, to be sure you pass it along as nearly intact as you can. We all know that the first way we learn a song is the "right" way it should be sung. Make sure the version you teach is "right."

It would be easy to go on and on listing do's and "don'ts" for songleaders. Do use a variety of songs so all will enjoy singing. Don't overdo the parodies and fun songs when there are so many, many other kinds of good songs that are also fun. A good song leader will be collecting his own do's and don'ts, and there is a wealth of published material on song leading. Just remember, a good songleader is a helper and encourager, not a slave driver, critic and perfectionist. For perfection in singing we join chorus choirs and take voice lessons. For fun, we ask for a songleader--and sing!

NO MORE PIE
(Nonsense chant by Ella Jenkins)
Chanted in rhythm

Leader: Oh my (group response)	The car's too slow
I want a piece of pie	I fell and stubbed my toe
The pie's too sweet	The toe got a pain
I want a piece of meat	I must catch a train
The meat's too red	The train had a wreck
I want a piece of bread	I nearly broke my neck
The bread's too brown	Oh my
I gotta go to town	No more pie
The town's too far	Oh my
I must catch a car	No more pie

LONG JOHN
(traditional folk chant arranged by Ella Jenkins)
Chanted in rhythm

One day, one day (group response)	Long John
I was walking along	From Bolling Green
Well, I met up with a man	If he had a listened
And he taught me this song	To what his mama said
About long John	He'd be sleeping
He's long gone	In his mama's bed
Like a turkey through the corn	But he didn't listen
With his long clothes on	Just wandered about
Now John had a pair of shoes	Now he's on the chain gang
Funniest little shoes	With his mouth poked out
I ever did see	He's long John
They had a heel in front	He's lost John
And a heel behind	Like a turkey through the corn
And you never new which	With his long clothes on
Way he's a going	Long John
He's long John	Bye bye, John
What I mean	So long.

I LOVE THE MOUNTAINS
(May be a 4-part round)

I love the mountains	I love a fireside
I love the rolling hills	When all the lights are low
I love the flowers	Boom - de a la, boom de a la,
I love the daffodils	Boom - de a la, boom de a la.

IF YOU'RE HAPPY AND YOU KNOW IT

If you're happy and you know it, say "Amen."
If you're happy and you know it, say "Amen."
If you're happy and you know it
Then you really ought to show it
If you're happy and you know it, say "Amen."

Second verse is the same only use "clap your hands"
Others: click your tongue, clap your knees, stamp your feet,
roll your eyes, etc.

ESKIMO SONG

"Ah ta ka ta nu va, ah ta ka ta nu va
Ay mis a day mis a do a mis a day

Hex a col a mis a wa ta,
Hex a col a mis a wa ta.

Ah ta ka ta nu va, ah ta ka ta nu va
Ay mis a day mis a do a mis a day."



Story and action:

Eskimo paddles his kayak to hunt polar bear,
Arms folded across chest, swing them back and
forth in a cradle motion to the first two lines.

Eskimo looks for polar bears. Arm folded across chest is raised so that
the hand is above eyes on forehead with palm up. (This appears to be a
backward "searching attitude") This done to the third line.

Repeat first two lines with cradle motion between each part.

Eskimo shoots polar bear with bow and arrow. One arm extended horizon-
tally in front. At end of third line (repeat this line for verses)
"shoot" polar bear by quickly extending other arm and bringing first arm
back. Say "Bang!"

Repeat first two lines very quickly to indicate hurrying over to the
bear.

Eskimo pulls heavy polar bear into kayak by reaching down and pulling.
Saying "ugh" at the end of each line.

Slowly repeat first two lines with action of cradle motion.

Eskimo sees family and friends on shore and waves. Extend arms directly
above head and wave only hands. Repeat third line for this action.

Repeat first two lines with cradle motion going faster like he is in a
hurry to get home.

MUSIC



THE LONG WINTER (stunt song)

It's going to be a long winter, and what will the birdies do then,
der poor tings.

Dey'll fly to the bam yust to keep demselves varm, unt tuck
dere heads under Here wings, der poor tings.

It's going to be a loooooooooooooooooooooong spring (spray), und vot will
der birdies do ehtn, der poor tings.

Dey'll fly to der sky yust to keep themselves dry, unt tuck dere
heads under dere wings, der poor tings.

Long summer.... fly to the pool yust to keep themselves cool.

Long fall... fly to the south mit a worm in der mouth.

This song may be done in many fashions. Use your own style and add parts
that help to tell the story. For example tell of your degrees from
Heidelberg, Munchen, Berlin, Centigrade, Fahrenheit, etc.

Three requisites for a good song leader (1) start when everyone else
starts. (2) Don't make too much noise--so they can hear you. (3) Stop
when the rest do.

OH YOU CAN'T GET TO HEAVEN

Leader and Response:

Oh, you can't get to Heaven
In a rocking chair
'Cause the Lord don't 'low
No lazy folks there.

Repeat verse and then chorus

Chorus:

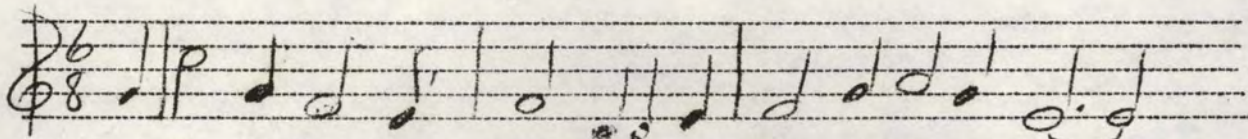
- I ain't a gonna grieve my Lord no mre.
I ain't a gonna grieve my Lord no more
I ain't a gonna grieve my Lord no more.
2. Oh, you can't get to heaven - on roller skates
'Cause you'll roll right by those pearly gates.
 3. If you get there - before I do
Just bore a hole and pull me through
 4. Oh, you can't get to heaven - in a strapless gown
'Cause the Lord's afraid - it might fall down.
 5. Oh, you can't get to heaven - if you wear a pack
'Cause the Lord's afraid - It'll break your back.
 6. Oh, you can't get to heaven - In (insert name) boat
'Cause _____ 's boat won't even float.
 7. Oh, you can't get to heaven - If you lay in bed
'Cause the Lord don't like those sleepyheads.
 8. Oh, you can't get to heaven - If you wear a sack
'Cause the Lord'll make you - Just take it right back.
 9. Oh, you can't get to heaven - In _____ 's car.
'Cause _____ 's car won't go that far.

I LOVE THE MOUNTAINS

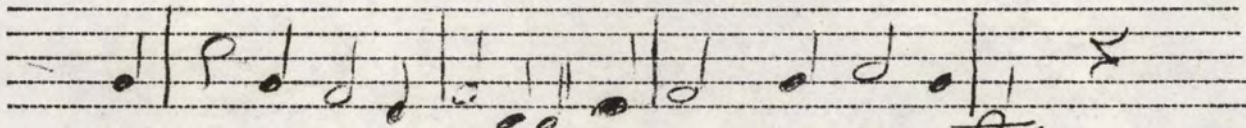
(This is the second verse - first verse is on another page in the notebook)

I love the sandy beach	I love the rocks and rills
I love the ocean's roar	I love the templed hills
I love the babbling brooks	Boom de a la - etc.
I love the rocky shore	

My hat



My hat, it has three corners, 3 corners has my hat.



And had it not 3 corners, it would not be my hat!

MY HIGH SILK HAT

(Tune: Funicili Funicila or Merry Life)

I took with me one day into the subway
My high silk hat, my high silk hat.
I laid it down upon the seat beside me,
My high silk hat, my high silk hat.
A big fat lady came and sat upon it
My high silk hat, my high silk hat
(repeat last 2 lines)

Christopher Colombo, now what d'ye think of that?
A big fat lady sat upon my hat.
My hat she broke, now what's the joke,
My hat she broke now what's the joke???
Christopher Colombo, now what d'ye think of that?

BIG RED ROSE (same tune)

One day I called upon my girl and took her
A big red rose, a big red rose.
*She looked at it, showed me the door & then she turned up
Her pretty nose, her pretty nose.
I love her, Oh, I love her, how I love her,
My goodness knows, my goodness knows.
*My heart with agitated palpitation
With love o'erflows, with love o'erflows
Christopher Colombo, what d'ye think of that?
Christipher Colombo now what d'ye think of that?
She spurned my rose, turned up her nose
She spurned my rose, turned up her nose
Christopher colombo, now what d'ye think of that?

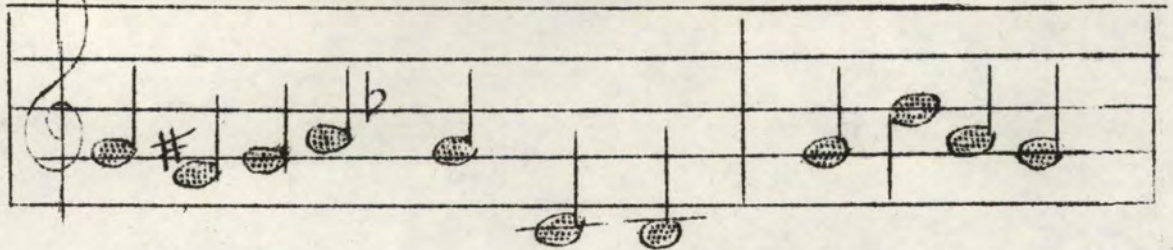
*Has to be sung very rapidly to get the words to fit..
but that's part of the fun of it.

J U S T T O H A V E A

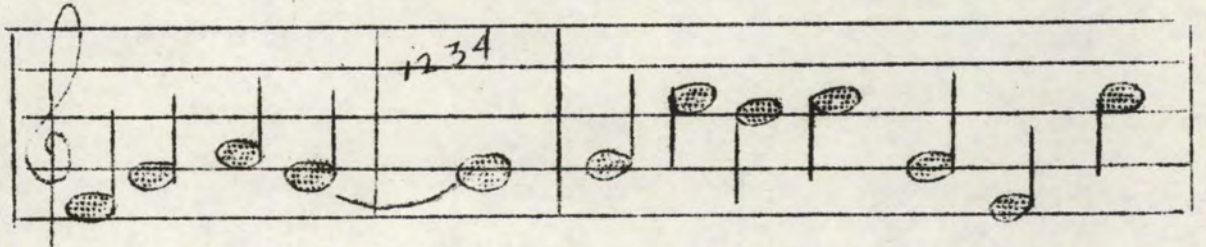
T O U C H F R O M

L O R D F R O M Y O U

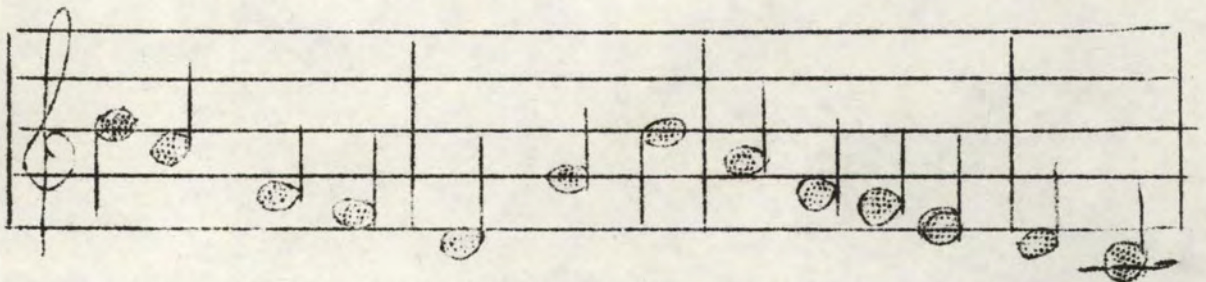
INSPIRATIONAL HYMN
INTRODUCED By
Jimmy Dann



Just to have a touch Lord from you, To help in



heart trials we go through, Tho dark may be the night, it



brings a ray of light, When I get a touch Lord from you



CRAFTS



KALEIDOSROLLS

Materials Needed:

Tempra paints, colors necessary: black, white, yellow, red and blue. Could also have: violet, orange and green.

3 or 5 panels of art construction paper 29" x 6" each. (neutral color - as grey, beige, greyed green, brown)

Note - Art construction paper 36" x 24" will be needed. One sheet for 3 panels - 2 sheets for 5 panels. Panels may vary from 29" in length.

3 or 5 panels of $\frac{1}{2}$ " plywood or hardboard 27" x 3" each. Wooden panels are 2" shorter than paper panels. If paper panels vary from 29" in length have wooden panels sized accordingly.

3 or 4 water color paint brushes (size 6 or 7)

5 or 6 very small containers for mixing paints (nut cups)

2 or 3 small cans for water

Newspapers

Procedure:

Step 1. Fold paper panels exactly down center lengthwise - be sure same side of construction paper is used for all panels of one set as there is a difference in appearance of the two sides of construction paper.

Step 2. Choose and mix colors desired. Have color mixture rather thick in consistency (thick cream). Plan on using not less than 3 and not more than 5 colors - besides black and white.

Step 3. Daub in areas (3 or 5) of black or a dark color tone along center fold - press two sides of panel together. This makes a double pattern of the original paint daub along the center fold. Do this on all panels - daubing and folding each.

Step 4. Using one color at a time apply colors to panels, folding each panel as soon as color is applied to it.

Various methods of getting the paint on the panel may be used. Actually "daubing" paint, makes large pattern. "Tossing" paint from the paint brush results in interesting and surprising shapes. "Flipping" the brush gives finer lines and beaded effects. Other variations may be obtained by applying second color before first dries or letting each color dry before next is added.

Experiment on scrap of paper before starting panels.

Step 5. After colors have dried thoroughly spray with plastic spray giving two coats. Allow spray to dry between coats.

Step 6. Mount kaleidoscrolls on plywood or hardboard panels. Have 1" border on the long sides of the panel painted white or stained a wood tone and finished with penetrating seal. Use rubber cement for the adhesive. Paint a generous coat on wood panel and kaleidoscroll. Press kaleidoscroll in place on wood panel. Take care that edges adhere well.

Step 7. Ends of kaleidoscroll extend 1" over top and bottom edge of wood panel. Bring these extensions over edges and to the back securing with Elmer's glue. This treatment gives continuous pattern effect.



TEXTURE PAINTING PLEASURE
Billie Marie Studer

An inexpensive art medium using textures from nature or household materials to create a design or simple picture. Different shades of natural materials can be utilized readily by the pinch or the handful. The sky is the limit and glue, cardboard, or wood scraps the only materials that may require cash.

Glue materials can be varied because different substances require different bodies of stickiness.

Suggested:	Rubber cement	Paste
	Elmer's glu-all	Wallpaper paste
	Mucilage	Model cement

Backing: Cardboard Plywood Scrap Wood Corrugated box.

Materials to create a variety of textures: Sand . Dirt
Leaves
Grasses
Seeds Salt
Peas Rice
Cereal
Check grits
Sawdust
Pine-needles
Shavings
Sugar
Coffee
Beans Flour
Coconut, etc.

Draw, outline, or trace a simple figure or geometrical design. Fill in with several contrasting substances by brushing the surface with glue and sprinkling material on. Wait a few moments each time before adding another texture so that the glue will dry and not absorb the new addition.

Make stationery, decorate boxes, make place cards, and gift pictures for parents. This is a craft that can become as elaborate or as simple as you care to operate. Wonderful pastime for rainy days and shut-in amusement.

THAT BODY OF YOURS

I never tire of telling my friends that a hobby is not a luxury of life but a necessity. Show me the man or woman who has developed an outside interest and the chances are that he is an individual enjoying life. Certainly more so than his prosaic neighbor who says, "Hobbies are a nuisance. Besides, my work gives me all the fun I need."

Fortunate is the man who loves his work so much that he finds complete fulfillment. But admit it. Such individuals make up the small minority of our population. You can't convince me that a hobby is not an essential part of living. Whoever you are, whatever your work, there is an empty void in your life if you don't golf, fish, swim, bowl, read, make furniture-- or engage in any one of a thousand other hobbies.

BALLOON DECORATION

Balloons Cord, any size or kind. Small, delicate metallic entwined; or larger cord shows up better when decorating a large place.

Blow up balloon, tie in middle to make 8 shape, or tie in two or three places.

DIP string in paste made of 2 parts flour to 1 part salt and enough water for thick paste. Use coloring of any color scheme you desire. Objects may be placed in balloon for more decoration.

METHOD:

Wind pasted string around balloon in any direction. More open it is, more lacy the pattern. Objects carrying out the theme desired, or light bulbs may be placed in balloon. If light bulb is used, be sure string is large enough not to touch bulb while it is hot. Glitter may be applied while wet, though it will rub off easily unless glue is used.

ANOTHER WAY TO DECORATE :

Blow up balloon, cover with ordinary glue, then a layer of Kleenex, more glue, and another Kleenex. When dry, remove balloon. Tinted Kleenex may be used, or the Kleenex painted while balloon is still inside. Glitter may be added while wet

S T R I N G P A I N T I N G

EQUIPMENT: Hard, twisted string Not too thin poster paint or powdered Tempera and equal part water. Construction paper.

1. Paint should not be too thin. String may be about 12 " long. 2. Dip string in paint, and squeeze it between your fingers to remove excess paint. 4. Flop string on const. paper, circling it around any way you choose. Be sure to bring one end out to the edge of the paper. Fold paper over, or cover with another piece of construction paper. Put a magazine on top, Press one hand down on the magazine and at the same time pull the string out from between the papers.

BEADS

1/3 C. Water 2/3 c. flour 1 c. crepe paper or confetti
Put water and paper in a bowl and soak 10 min. Add flour and a few dropw of perfume. Roll into beads and let dry about 1 hour. Prick holds through them with a toothpick, or needle. Let dry completely. String for necklace or bracelet. (Another recipe on another page.)

"FIGURE IT OUT FOR YOURSELF"

You've all that the greatest have had;
Two arms, two hands, two legs, two eyes,
And a brain to use if you would be wise,
With this equipment they all began--
So start from the top and say, "I can."
...Courage must come from the soul within
You must furnish the will to win."

Folk Painting on Wood

Mary F. Bunning

Folk painting on wood is a practical craft requiring a minimum of equipment and inspiring an endless challenge to the imagination of those who dip that first paint brush. Here is a brief outline to set you on your way.

Materials needed

Something to paint: Plates, breadboards, wooden spoons, waste baskets, furniture, cannister sets, what-not shelves, etc.

Sandpaper, Charcoal pencils.

Paints:

Showcard or poster paints for water color painting: (Red, blue, yellow, black and white).

Oil paints for oil painting (Prussian blue, Cad. red, medium Cad. yellow, med. yellow ochre, Burnt sienna, Raw and Burnt Umber, titanium white and ivory black. (This is only a suggested list. If you have other colors, use them.)

Varnish, turpentine, pumice linseed oil, fine steel wool, and a varnish brush.

Brushes:

Red sable artist brushes for painting of designs. Two sizes of round and a flat blending brush. In Grumbacher, Series #190 a 2 and 4, and a 4 in a flat blending brush. A long bristle stripping brush is very helpful for outlining.

Procedure:

Sand article to be painted. If oil paints are to be used to paint design, wood must be sealed or painted. If poster colors are to be used, wood is left unfinished.

Draw or trace design on piece of tracing paper. Invert paper and trace over lines which are visible thru tracing paper with charcoal pencil. Place charcoal side down on surface to be decorated, and rub with



spoon or hard smooth tool. (For black or dark backgrounds chalk may be rubbed in back of design, and lines retraced from right side of design.

Mixing colors: For tempera painting: Mix green from blue and yellow; Orange, from red and yellow; Violet from red and blue.

To soften or gray colors, use a little of their complementary color...plus white to lighten, or black to darken.

Complements are as follows: Red and Green
Blue and Orange
Yellow and Violet

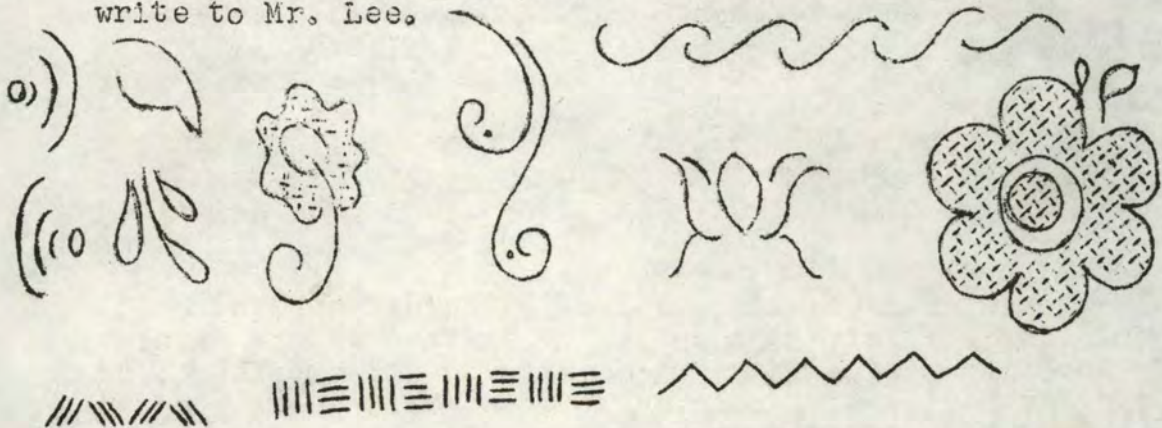
For example, a soft gray blue would be obtained by adding a little orange to the blue, and perhaps some white to lighten. Use long free brush strokes when possible. Paint from light to dark to avoid muddy overlaps. Practice brush strokes on scrap paper or wood before actual design.

Finishing: When article is dry, finish with several coats of good varnish rubbing down between coats with pumice or fine steel wool, and rubbing with pumice and oil after final coat.

If an antique finish is desired, mix equal parts of varnish and turpentine to use as a glazing liquid. To this add some oil paint such as burnt umber, and coat article after first coat of varnish is dry, remove what you do not want. Finish with more varnish when this is dry.

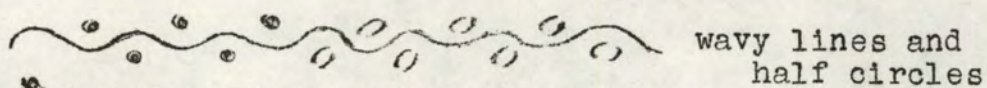
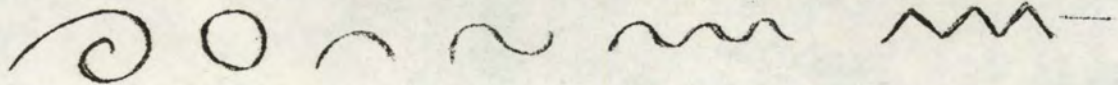
Source of supplies: The J. K. Gill Co.
S.W. 5th Avenue at Stark
Portland 4, Oregon

Enroute to camp we stopped in Portland and contacted Mr. S. Lee at the above address, about a close source of supply for wooden ware for you artists on the West Coast. He is most willing to cooperate with you and your needs and is planning to stock a more complete line of woodware such as buckets, etc. He plans to have a list or catalog available soon which you may send for. If you have special needs you may write to Mr. Lee.



Creative Designs

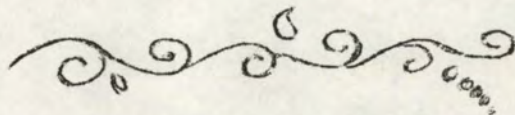
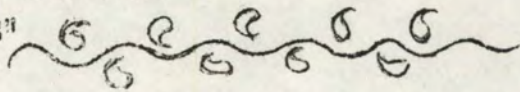
For our demonstration here at camp, we used the Seven Basic symbols for Creative design outlined by Maugard in his book. These help to serve as a crutch until we become confident enough to try our hand at our own designs. It is fun to see how many different designs you can create from these seven curved and straight lines.



wavy lines and half circles

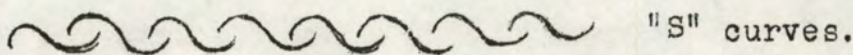
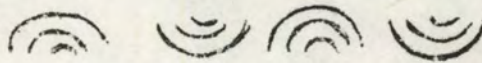
Using wavy lines and circles

Half circles with "S" curve on one side to form a leaf.



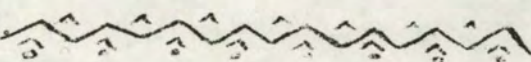
Scrolls, half circles, "S" curve and circles.

Half circles.



"S" curves.

Zig Zag and circles.

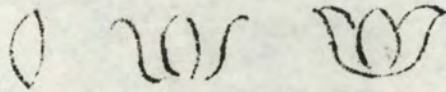


Morning Glory - Circle plus wavy line.

Pennsylvania Dutch birds can be made from scrolls and straight lines.



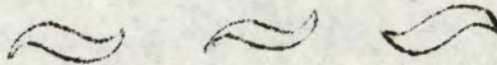
A tulip is made from half circles and "S" curves.



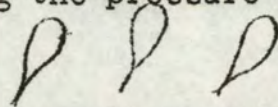
These symbols may also be used as a basis for brush strokes when painting. Many beautiful effects can be gained by practicing varying pressures with your brush.

A few of these strokes are as follows:

The "S" curves -- starting with a touch of the brush and increasing pressure to center, then slowly lifting up brush.



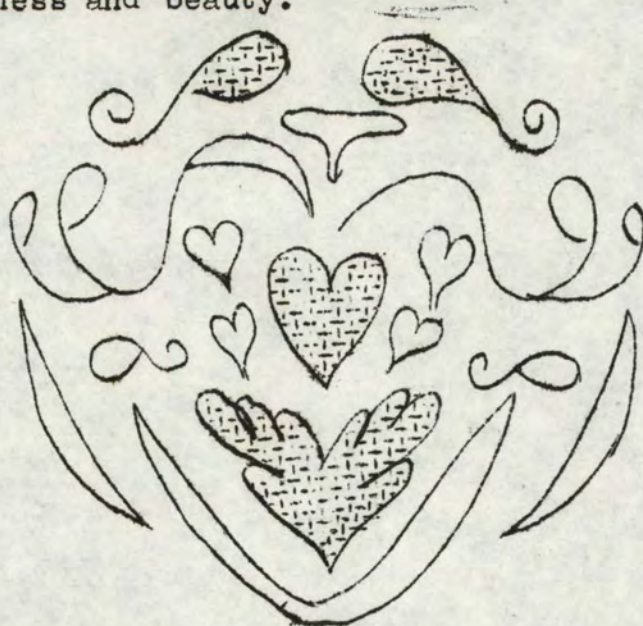
The rain-drop is made by pressing the brush upwards and circular lifting the pressure as you lift the brush.



These are only suggestions for a beginning. You will develop your personal way of disciplining your brush.

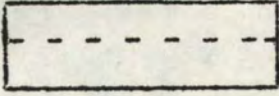
Color is individual, so paint your designs in your colors.

You will surely find that your desire to paint is your talent, and that you hold in your heart and in your hands the only tool necessary to create many things of usefulness and beauty.



MOUNTAIN MINIATURES PLACE CARDS
Barbara Branthoover

Equipment:

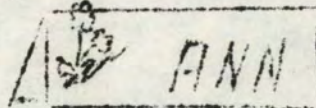
1. Heavy white bonded paper cut into rectangles
3" x 4". Fold long ways. ^{4"}
3" 
2. Rubber cement.
3. Tweezers (optional).
4. Dried seed pods, flowers, leaves, twigs, lichens,
etc.

Procedure:

Gather dried seed pods, etc. for arrangements. Choose those less likely to shatter or shed and that are small and can be subdivided. The total dried (spray) arrangement on the placecard shouldn't exceed 1"- 1½" square on the placecard.

Glue the arrangement on the left side of the placecard. Leave room on the right side for name.

Other uses:



These arrangements could be adapted to other uses as small notebook covers, tallies, matchbook covers.

Someone said:

"Working with our hands gives us relaxation, contentment and peace of mind that brings us closer to God".

"The handcrafted article is perfection whether it's for you or as a gift. It is a part of you and there's not another exactly like it."

"To be of value, crafts should be challenging, they should contain some work and a chance for pleasure."

"Mamie and.... Who is that big fat man in the cartoons?"

"Eisenhower"

BIRD FEATHER PICTURES

by Alana Sodd

Work where there is no draft or wind.

Equipment:

1. Feathers in all sizes, bird and banty feathers, colored or natural.
2. Elmer's Glue
3. Construction paper
4. Scissors
5. Straight pins to help straighten feathers and help place on paper.
6. Black crayon, drawing feet, eyes, or whole head.
7. Tiny beads for eyes (optional)
8. Sticks for branches for birds to perch on.
9. Dry grass for nests.
10. Western Bird Field Guide for making bird lists.

How to Use:

- A.
 1. Trace simple bird outline on dark paper.
 2. Cover with Elmer's Glue.
 3. Lay trimmed feathers on.
 4. Starting from the tail so feathers will cover cut ends.
- B.
 1. Cut outline of bird from one large dark feather.
 2. Add tiny feathers for decoration.
 3. Drop of glue where eye is to be.
 4. Place bead on it.
- C.
 1. Make imaginary birds or "things" from whatever you have.
 2. Add eye (bead or drop of glue).
 3. Draw bill and feet with black crayon.

Bird List inside of folder, other uses:

1. Make list of birds in the area of camp.
2. If you don't already know its name, look for clues so you can identify the bird when you look in the bird book.
3. Clues:
 - a. About how big is it? Big as a robin?
 - b. Color of back, head, breast.
 - c. Where did you see it? High branches, near ground?
 - d. Shape of bill.

"Nice thing about Chatcolab--here everybody's crazy,
not just you!"

NATURE PRINTS

MATERIALS: Strong clear 28% ammonia 3-4 oz
(available at drugstore)
OZILID PAPER (available at any
engineering supply office)
In packs of 200 or means cost 1¢
per sheet.
Sheets of glass
#10 can or Stoneware or
glass crock



METHOD: Prepare large container
Cut paper in half or trim 1/3 to fit can.
Fold tissue in bottom of can and pour on 2/3 tablespoons ammonia.
Avoid fumes by operating with arms outstretched.
Cover can quickly with glass as fumes are noxious.

DIRECTIONS: SUNNY DAY ESSENTIAL! Process between 10 a.m. and 3 p.m.
Place leaves, flowers, moss, seaweed, etc. on glass and arrange
in pleasing pattern.
Ozilid paper is placed over specimens yellow side down
A piece of cardboard is placed over sheet and held tightly with
thumbs. Flip over. Carry out to direct sunlight and watch for
a moment or two until paper turns white under the glass.
Can be used with 150 watt or larger bulb with reflector and held
in light for longer period.

Quickly remove to can waiting in shade.
Roll paper slightly after dumping specimens
Line side of can exposing coated surface to fumes
Replace lid and watch picture outline of leaf turn from white
to green to deep blue. Picture is then completed.

This craft has been done by 8 - 9 year old youngsters under
counselor supervision so it is appropriate for any disciplined
age as a means of increasing interest in nature, as a follow up
of nature hike, for satisfying the collecting phase, as place-
mats, decorating notebooks, silhouette pictures, greeting cards,
etc. For biology and botany students this is a clever means of
identifying and cataloging specimens for school.

Let's face it - - It is creative recreation that is fun and
fascinating!

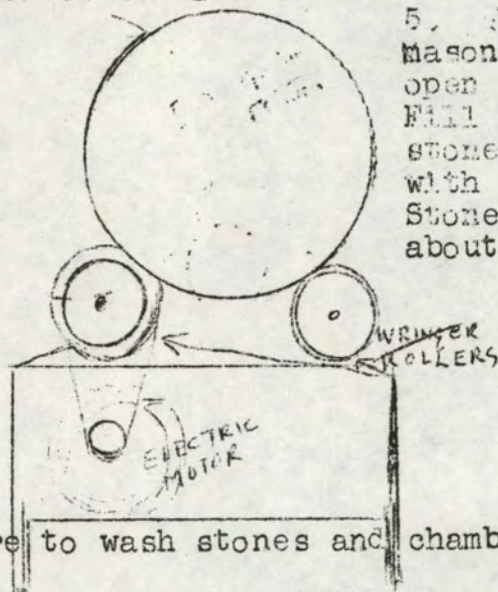


A SIMPLE WAY OF BUILDING A ROCK TUMBLER
by Dok Rok Stephens

Things needed:

- An old washing machine motor
- An old washing machine wringer
- A framework of wood or steel
- Bolts and pulleys

End View of Tumbler



5 gal. brass,
Mason jar, paint can or other
open end container.
Fill about half full total
stones and grit then fill
with water.
Stone container should turn at
about 18 - 20 Rev. per minute

Be sure to wash stones and chambers clean between steps.

Abrasives: add about 2 tablespoons per 2 qt. jar

Step I. #100 grit carborundum (runs one week to 6 months--
until all of nature's rough edges are rounded off)
plus water to fill container

Step II #220 grit carborundum (runs one week to 2 weeks--
until all scratches from previous abrasive are re-
moved) add water to fill

Step III Tin oxide powder plus water--may add TIDE to this
step or run a 4th step with just TIDE in water

For further information concerning gem setting and rock-
hounding refer to 1967 and 1968 Chatbook

FLY TYING
By Charlie Scribner

Fly tying is a fascinating and useful art. It is not difficult to learn but like most other crafts, it appears difficult. The knots are simple and the sequence of operations, although very important, is easily mastered. They vary somewhat with different patterns, but you will find that flies fall into certain group patterns, in which the sequence is performed in a similar way. By far the most difficult part of the operation is to convince one's self he is capable of doing it. Some little persistence is required for it cannot be mastered in one simple lesson. You will discover that the fishermen are far more choosy than the fish. A bedraggled, beat-up old fly will often take fish when a nice new one will fail completely. One should learn to criticize his work and strive to do a good workman-like job, as in other endeavors.

There are three tools that are a necessity, a good fly vice, a pair of hackle pliers, and a pair of small sharp scissors. There are a few others that are a convenience which can be acquired as the need arises. A large needle stuck in a piece of wood will be very convenient for cleaning out the eye of the hook, or picking out fibers or feathers that have been caught under the thread. A supply of used razor blades will be handy for close trimming. A word of caution about these--never pick one up from the table with your fingers, you may need them for some other more important use later. Place the end of your finger on top of the blade then slide it to the edge of the table where it can be easily and safely picked up.

Materials are simple, and all around us. A few feathers from a rooster's neck or back (yes, even from the family parrot??) a few scraps of yarn, and we are in business. Some deer hair is useful. Save the wings from duck hunting, (these must be paired right and left, and preferably should come from the same duck. Use nylon or silk thread, NOT RAYON OR MERCERIZED. For most flies size 00 or 5M is best. A small piece of bee's wax to treat the thread will be of great assistance. A good instruction manual is very useful and it need not be the most expensive. There are many fly vises on the market, priced from 10¢ to several dollars. Most of them are hardly worth carrying home. This tool is so important that considerable thought should be given to its purchase. Expect to pay about \$2.50 for a fair one. My recommendation is Herter's #9 at \$3.50. It is well made and easy to work with. It is adjustable in many ways, which is a convenience. Thompson makes a similar model, for more money.



Go to it, and good fishing!

OFFICIAL DEFINITIONS OF THE PARTS OF A FLY

1. HORNS: These are two single fibers of feather that stick up over the topping. They are usually made of fibers from Golden, Lady Amherst or Venery pheasant tail feathers, a macaw wing or tail feather or an Argus pheasant wing feather. They can also be made of still natural dyed hairs such as porcupine or moose.

2. TOPPING: This is usually made of peacock eyed tail fibers, Golden pheasant crest feathers, dyed yellow polar bear hair or something similar.

3. WING PROPER.

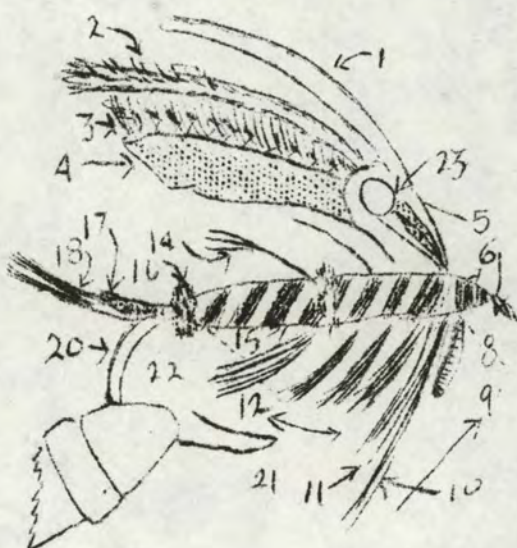
4. VEILING: Soft feathers such as barred teal flank feathers placed over the side of the wing proper partly "veiling" it.

5. SHOULDER: Usually jungle cock or starling feather.

6. EYE OF THE HOOK.

7. HEAD OF FLY.

8. THROAT: This is usually a section of barred teal, barred red mallard flank feather, Golden or Amherst pheasant tippet or hair of some kind tied under the head of the fly. It is also called the "Gill" especially when red or colored sections of duck or goose quill hair, or hackle fibers are



9. BODY OF FLY.

10. SHOULDER HACKLE OR FRONT HACKLE: Most flies do not have this. It consists of a few turns of hackle taken in front of the regular hackle.

11. HACKLE: This is the regular hackle of the fly.

12. BODY HACKLE: These same hackles usually go forward over the body and they form the regular hackle also. When speaking of the "Hackle of the fly" it means both the regular and body hackle, if there is body hackle on the fly. Hackle wound on or over the body of the fly is called "palmer tied" or "palmered".

13. JOINT: This is as the term states, a joint between two parts of the body. It is usually made with a small bump or ruff of ostrich or peacock fibers, chenille or floss. It sometimes has small feathers tied on it or hackle wound over it.

14. JOINT TRAILER: Hackle or feathers wound at the joint.

15. RIBBING: Usually the ribbing is made with tinsel, but it can be Seclin, Lifex, thread, horsehair, floss, etc.

16. BUTT OR TAIL RUFF: This is a bump at the base of the tail usually made of ostrich, emu or peacock fibers, fur, chenille or wool yarn.

17. TAG: This is a short tail, usually made of wool yarn or a short clipped piece of duck or goose wing feather, used to make a very short stubby tail. The illustration shows a regular tail used with a tag tail, but this is not generally the case. The tag is often called the "tip" by many authors, which is incorrect. This error has been common for so many years that many use the words tag and tip interchangeably.

18. TAIL.

19. TIP: This is often mistakenly called the "tag" by both American and European authors. It is usually a tinsel or floss (or some of both) band wound around the hook shank directly in back of the tail.

20. BEND OF THE HOOK.

21. POINT OF THE HOOK.

22. BARB OF THE HOOK.

23. CHEEK: A larger feather than the shoulder. Usually colorful pheasant or bird body feather.

Ella was one surprized gal the other day when she was walking on the trail to the lake. A big grizzly bear reared up on the trail in front of her, and Ella could see no way to escape. She dropped to her knees and prayed like she'd never prayed before. When nothing happened, she glanced up and saw the bear down on his knees praying too. Ella was greatly relieved as she said to the big grizzly, "Oh, thank Heaven, brother, for a moment I was fearful for my life". To that the bear snapped, "Don't interrupt, I'm saying grace."

BASKET WEAVING
By Leila Steckelberg

Anyone can learn to make baskets, hence some of the basic weaving techniques are learned, by observing other baskets, pictures, or studying basket weaving books. You can make any size or style of basket you desire.

Don't be discouraged during your first two hours of trying to make a basket--the first is the hardest always.

Building up a basket is similar to building a house. Slowly the basket rises on the base like the walls of a house on a strong foundation. First the scaffolding or spokes are laid, next the sides or walls of the basket are built up; then the border finishes off the sides much like a cornice; and lastly the lid is made to cover the basket like a roof. A handle may be added if desired.

MATERIALS USED: Round reed is most commonly used for weaving baskets. It comes in various sizes. Sizes 1, 2, and 3 are used for small baskets. The larger sizes are used for handles and for larger utility type of baskets.

Raffia, willow, pine needles, split hickory, are some of the other materials used.

TOOLS AND EQUIPMENT NEEDED:

1. Dishpan or bucket of water in which to soak the reed.
2. Towel
3. Apron
4. Old scissors or reed cutters
5. Ruler
6. Tape measure
7. 6-12 pinch type clothes pins
8. pointed nose pliers
9. Awl, ice pick, or steel knitting needle No. 1 or 2
10. Sharp knife
11. Sponge for wetting reed during weaving
12. A flat surface, table, or board, on which to work.

TECHNICAL TERMS:

SPOKES - form the foundation of the basket and are arranged like the spokes of a wheel about the hub or center of the basket.

WEAVERS - are worked in and out between the spokes. The weaver should always be a little less heavy than the spokes, or the latter will be bent out of shape by the strength of the weaver.

SIMPLE WEAVING - the weaver is placed behind one spoke and in front of the next, repeating the process as far as desired.

COILS - are heavy weaving done where the sides turn up from the base. This heavy weaving is similar to the weaving or twisting in rope, thus the term rope coils is sometimes used.

BORDERS - the finish at top of basket, made with the ends of spokes.

BASE OF BASKET - bottom of basket

GENERAL INFORMATION: The size of the basket determines the length and number of spokes needed. Very often the spokes for the base are cut long enough to lead up and form the baskets sides and border. However, additional spokes can be added during the process of weaving the basket to make the basket either deeper or larger in circumference or both.

One rule to remember is that the ends of the spokes make the border. It takes approximately five inches of spoke end to make a simple border. If the spoke is one continuous piece of reed across the base and up each side of the basket, then ten inches should be added to such a spoke.

Spokes may be made of a single piece of reed or two pieces of reeds, pairs of reed. The first is called a single spoke, the latter a double spoke.

Likewise the weavers may be used single or double or even triple.

A good base is dome-shaped like an inverted saucer, the basket resting on the outer edge. Therefore use a heavy weave at the edge--rope coil.

There are a number of different types of weaving - we are learning only simple weaving. In simple weaving there must always be an uneven number of spokes whether they may be single spokes or pairs of spokes if only one weaver is used. If two weavers are used there can be an even number of spokes. We shall use only one weaver.

In simple weaving the weaver passes under one spoke and over the next.

PIECING WEAVERS: When one weaver is used another must be added. This is called piecing the weavers. There are two methods for doing this and it depends on what type of weaving is being done as to which type of piecing to use.

METHOD I: Cut the old weaver a little to the right of the spoke behind which it is to be pieced. Place the new weaver behind the same spoke so that it crosses the old weaver and continues weaving. Note that the new weaver now comes from the same place from which the old one did before the piecing.

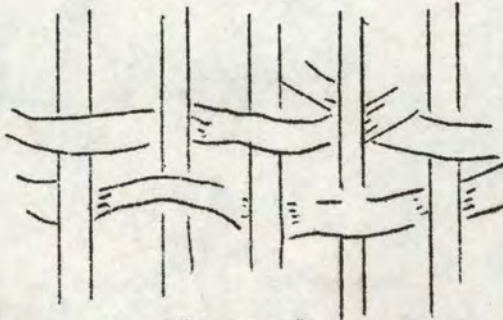


Figure 1

METHOD II: This method is called hidden piecing. Cut the weaver a little to the right of the spoke behind which it is to be pieced. Turn the end down beside the spoke and tuck it in. Insert the new weaver behind the same spoke so that it crosses the old weaver, turn the end down on the left side of the spoke, tuck it in and continue weaving.

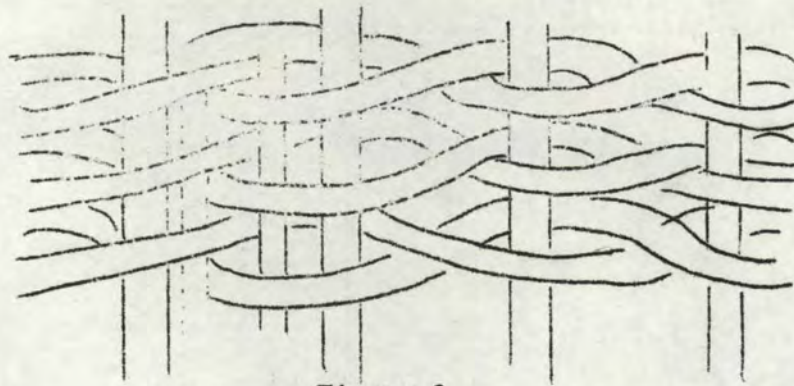


Figure 2

In weaving in order to not bend the spokes out of shape, always bend the weaver under and over the spokes - don't bend the spokes. Pull the weaver tight at each spoke, can't be pulled tight later.

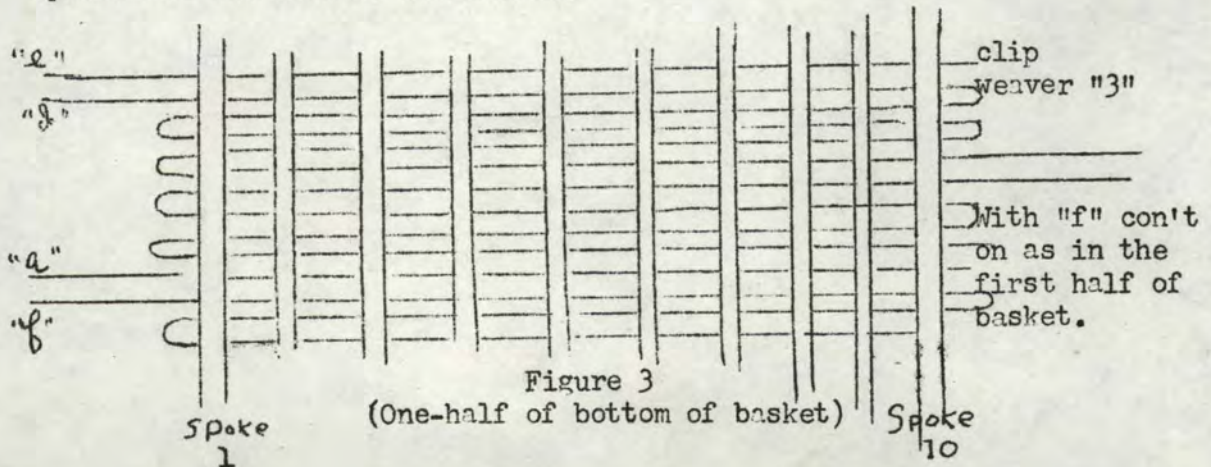
Reed must be kept pliable so it will not break during the weaving; therefore, it is soaked in water: 15 minutes in warm water - 30 minutes in cold water. The spokes usually should not be soaked as much as the weavers.

FRENCH CRACKER BASKET OR RECTANGULAR BASKET

Materials Needed: No. 3 reed, heavy scissors, bucket.

READ INSTRUCTIONS ALL THE WAY THROUGH BEFORE WEAVING BASKET!

1. Cut dry reed into 20 strands 17" long. Lay them in pairs on a flat surface with each pair one inch apart. Each pair makes one spoke. Each spoke consists of 2 reeds.
2. Soak a group of No. 3 reed for approximately 30 minutes. Take a long wet strand of reed and lay it across the center of the spokes with about 11 inches extended beyond end spoke (spoke 1). Weave over one spoke and under the next until last spoke (spoke 10) is reached. Bend weaver around spoke 10 and return.
3. When weaver is used, clip it behind the nearest spoke. Start a new weaver simply by placing the end next to the old end and continuing to weave.
4. When approximately 6 rows have been woven, extend weaver approximately 11" beyond spoke 10 and clip. See figure 3. These dangling ends form spokes for the ends of the basket.



5. Take a new weaver (c) - weave 11" extending beyond spoke 10 -- and weave under and over opposite spokes to continue bottom of basket.

6. When you have gone approximately 6 more rows extend weaver (d) beyond spoke 1 (Figure 4).

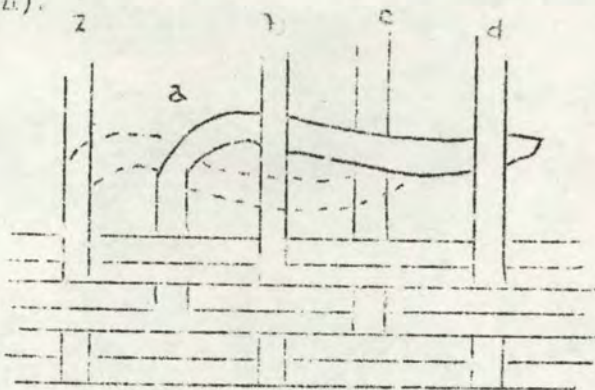


Figure 4

7. Start new weaver (e) in the same manner as step 5. But weave only one row with weaver (e) - finish it off by clipping it behind spoke 10.

8. Go back to starting point (a). Use new weaver (f) and weave the second half of the basket exactly as you did the first half. When bottom is completely woven, you will have three spokes on one end and two on the other. Remember, two reeds or a pair is used to make one spoke.

9. When bottom is completely woven, clip last weaver or (f) weaver.

10. Soak basket 20 minutes in warm water.

11. Form sides of basket by turning spokes up at right angles to base. Whether the spokes used for the sides are the same as the base spokes, or newly inserted spokes, to turn them close to the last row of the woven base with a pair of flat pincers, flatten the reed first at the bending point and then bend up carefully in order to not break the reed. If reeds are well soaked and one is careful, the spokes can be bent up without breaking.

12. Put in a row of heavy rope-like weaving over the point of bending. This gives a base on which the basket will set and accents the edges of the base. This row of heavy rope-like weaving is called Triple Weaving and is done as follows:

Triple Weave - Place three weavers, A, B, C behind three consecutive spokes, nos. 1, 2, 3. Carry left weaver, A, to the right, in front of two spokes, Nos. 2 and 3, over other weavers and back of next spoke, No. 4. Carry B over Nos. 3 and 4, back of No. 5; C over Nos. 4 and 5, back of No. 6. Repeat, taking left of three strands, D, etc. See figure 5.

A row of rope weaving is called a coil. The weavers at the finish must be locked with the starting weavers to give a continuous rope effect.

13. Locking a Coil - At the end of a coil, finish the several weavers so they will not show more than necessary. To do this, proceed as follows: Back of three consecutive spokes - 1, 2, and 3 (four spokes if

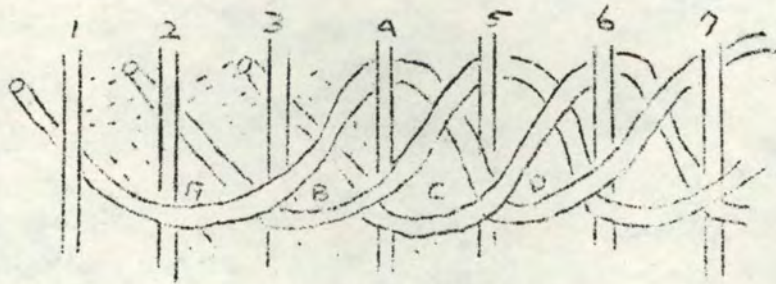


Figure 5
Triple Weave

Four-rod Coil is used) - are the three ends of the weavers at their start, A, B, and C and the three ends at their finish, A', B', and C'. Bring the first weaver A' from behind Spoke 1, under the other two weavers B' and C'. Lay it close beside, and parallel to, its own starting end A.

Bring the second weaver B' from behind Spoke 2, under weaver C' and also under A' (in row below). Lay it close beside and parallel to its own starting end B. Bring the third weaver C' from behind Spoke 3, under weavers A and B (in row below) and lay it close beside, and parallel to, its own starting end C. As each weaver thus returns to its own starting end after its last switch, the entire row of coiling is made complete with no break in its ropelike effect.

14. Weave "F" weaver in and out of turned spokes to form sides of basket if weaver runs out, repair as in step 3.

15. When sides are 1" high, clip weaver behind a spoke.

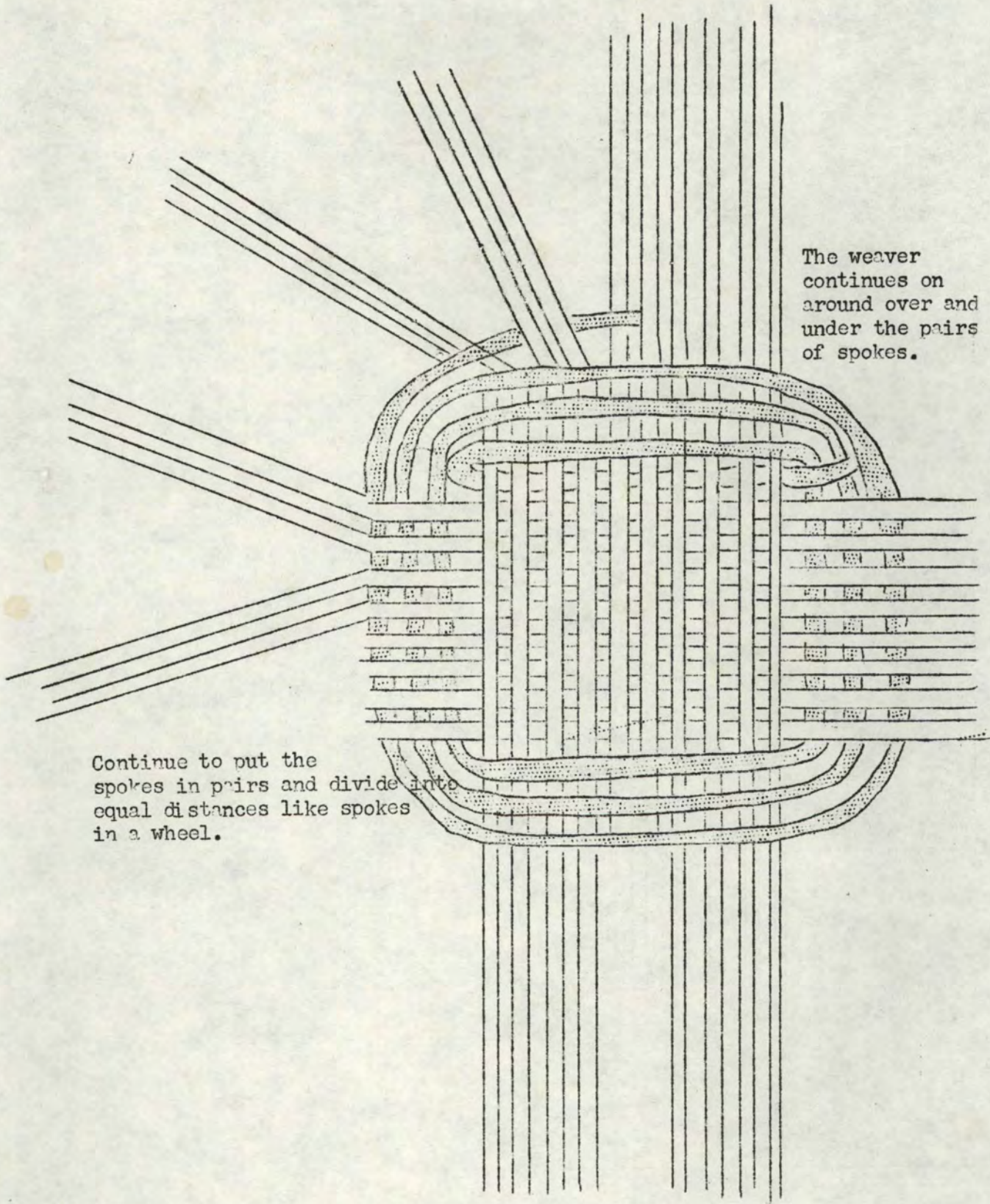
16. For border, soak whole basket again. Then take spoke A behind B in front of C and behind D. Take sharp knife and clip off A, diagonally behind D. Repeat process with P behind C in front of D and clip behind E. When last two are reached (Y and Z) take behind Z in front of A, under A and behind B. Z must then go behind A, under A but over B, in front of A under A and B and clip behind C.

Other rectangular baskets may be made by same directions. Simply alter to desired proportions.

WEAVING A ROUND BASKET

1. Take 3 long lengths of No. 2 reed - these will be your weavers.
2. Coil each reed into the proper size circle to fit your pan - clamp with pinch-type clothes pins. Soak in warm water 15-20 minutes, add additional weaver reeds as needed.
3. Cut 16 spokes of No. 3 reed 18 inches long.
4. Cut 2 spokes of No. 3 reed $10\frac{1}{2}$ inches long.
5. Soak spokes in warm water 15 minutes.
6. Remove spokes from water, using ruler, mark with pencil, the center of each of the long spokes.

7. Place 8 of the long spokes in a horizontal position on a flat surface.
8. Place the remaining 8 long spokes in a vertical position on top the horizontal spokes - center to centers.
9. Between the upper halves (No. 4 and 5 spokes) of these vertical spokes, the two short spokes are placed, the top ends of all the vertical spokes should be even. These are held in position by the left hand, which is as always, the one that holds while the right is the weaving hand. See figure 6.
10. An end of the long weaver, previously unwound, is placed along the top horizontal spoke, back of the vertical ones, with the end toward the right. The forefinger of the right hand now presses the weaver across the upper vertical spokes and down behind the horizontal ones of the right (thus binding the end of the weaver securely), next over the lower vertical spokes, and behind the horizontal ones on the left. This is repeated 3 times. See figure 6.
11. Then beginning with the upper vertical spokes, the spokes are separated into pairs. (These pairs of spokes are used as one spoke.) The distance between the spokes (paired spokes) should be very even as the spokes in a wagon wheel. See figure 7.
12. The weaving now begins (using the rest of the weaver left over from binding the spokes together in the center). Pass weaver over the first pair of spokes, under the next pair. Repeat this under over weaving. Fit each new row of weaving carefully in toward the center to eliminate open spaces between the weavers. See figure 7.
13. When a weaver runs out - piece the weaver according to Method II previously explained.
14. When the bottom is 5 inches across, cut off weaver and fasten.
15. Soak basket for 15-20 minutes in warm water.
16. Place basket on flat surface and gently bend spokes up to form the sides of the basket. Be careful to not bend the spokes too sharply or they will break. Drawing the weaver tight as you weave will gradually bring the sides into desired curve.
17. In order the basket may have a heavy edge on which to set - one row of rope coil (triple weave) is made. (See item 12 and figure 5.)
18. Insert new weaver and weave the sides of the basket in the same manner as the base (under one and over the spoke.)
19. Continue the sides until there is only about $4\frac{1}{2}$ inches of the spoke ends left. Fasten weaver by a spoke.
20. Soak ends of spokes 15 minutes.
21. Make border to finish the top of basket - to do this, the ends of the spokes are used. Take a spoke and call it A. Take A behind B in front

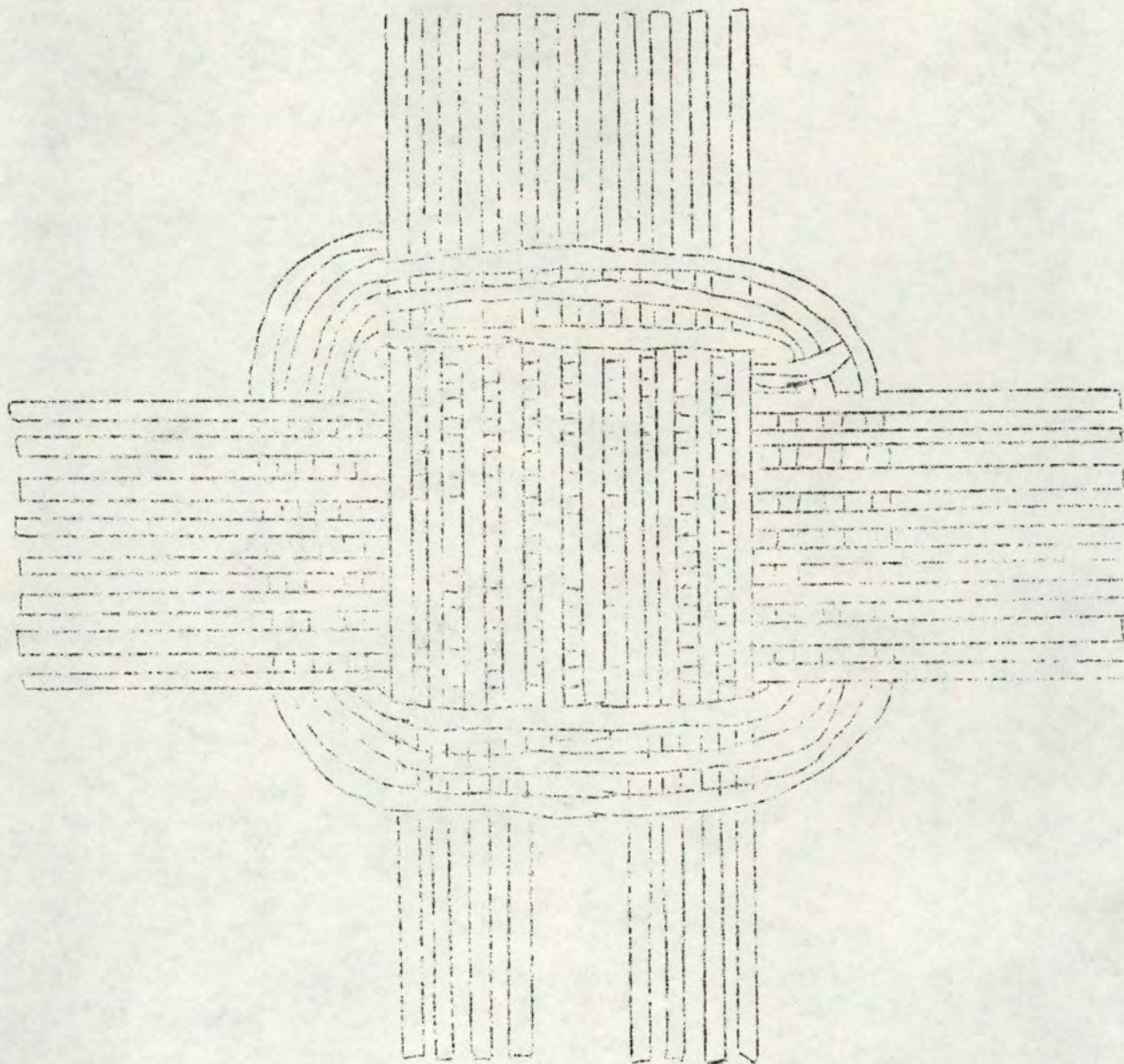


The weaver continues on around over and under the pairs of spokes.

Continue to put the spokes in pairs and divide into equal distances like spokes in a wheel.

(Figure 7)

of C and clip behind D. Be sure you do not clip (cut) ends too short. Carry B behind C in front of D behind E. Continue this pattern to the third from the last spoke. We shall call this spoke X. X goes behind Y, in front of Z behind A. Y goes behind Z in front of and under A clip behind B. Z goes behind A under A but over Y in front of B under A and clip behind C. See figure



Square basket - 20 - 24" long
 Round 12" basket with handle - 10 - 26"
 2 - 64"

(Figure 6)

SWEDISH NEEDLE ORK

Materials: Knit-cro-sheen
Embroidery needles for knit-cro-sheen
Embroidery hoop
Checked gingham

Swedish needlework is both decorative and simple to do and may be used on a variety of articles such as aprons, skirts, dresses, luncheon cloths, place mats, curtains, bedspreads, pillow tops, and so forth. Interesting effects may be achieved by using either matching or contrasting thread and by varying the design. A simple design will be illustrated here - it may easily be elaborated upon according to your own tastes and desire.

Decide first how wide the border will be, keeping in mind that an uneven number of rows of cross stitches is always more interesting than an even number. Work so that the rows of stitches on the back of your material

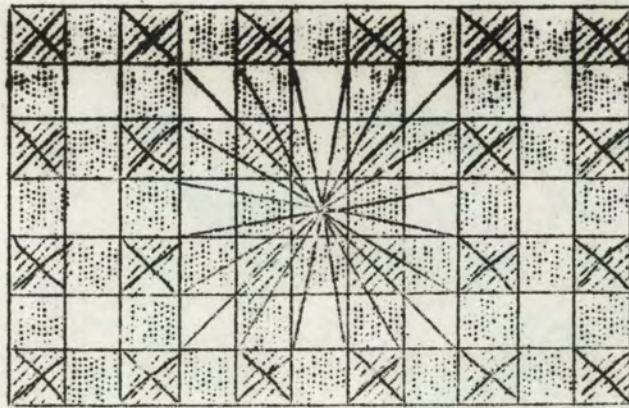


Figure 1.

run in the same direction; it will be much easier to iron. In laundering, the best results will be obtained if a bath towel is placed on the ironing board and the design is ironed on the wrong side over the towel. The cross stitches may be worked on the dark or the light squares, on both dark and light, or squares may be skipped to make different designs.

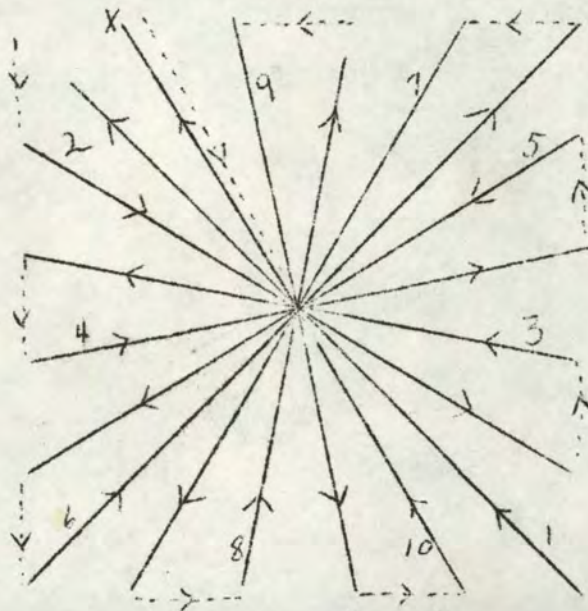


Figure 2.

Start here.
Broken lines are
the thread on
wrong side of
your work.

Figure 2 shows the spider-web, which is the base for the woven design. If you follow this sketch there will be a minimum of thread on the wrong side, thereby making ironing easier. When point "X" is reached, bring the thread to the center square on the wrong side and make a small stitch over all of the threads where they cross and again, crossing the first small stitch. See Figure 3. This will make a center for your woven design and will also make it easier to weave.

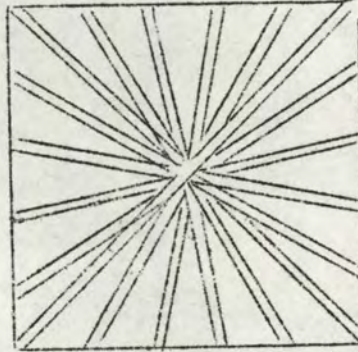


Figure 3.

The weaving is done over the corner group of 5 threads as shown in Figure 3. Bring the thread from the back as near to the center as possible and start weaving by going under the first thread, over the second and so forth, of the group of five. See figure 4.

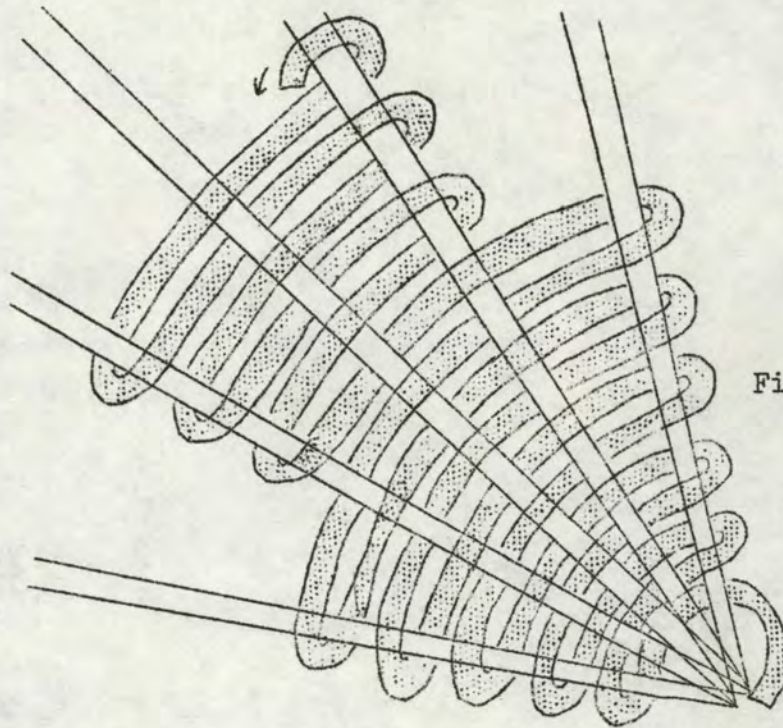


Figure 4.

Continue weaving back and forth until there are 10 rows of weaving, then weave six rows over the center three threads. As the weaving is done, keep the weaving thread pulled tight and close to the center of the design. To fasten the design, simply go underneath the design and come down through the gingham near the center and up along side the next group of 5. You are now in position to work the second corner. Continue until the four corners are completed.

Variations: Weave 21 times over the 5 corner threads; 7 times over the center three threads.

Weave loosely over the 5 threads until you can weave no farther on the outside threads, then weave over the 3 center threads until they are solid also. To be most effective, do not pull the thread too tight when making this solid design.

Round design. Make the spider-web as in Figure 2 and fasten the center as in Figure 3. Weave under 1 spoke, back over it and under the same spoke (actually, you are simply going around this one spoke) and the next spoke; back over (back stitch) and under the last spoke and under the next one, and so forth. Continue back over one and under two until you have the size desired. See Figure 5, on next page.

For additional ideas: D.M.C. Thread Work - Series No. 1 book from:
D.M.C. Corporation
437 Fifth Avenue
New York 16, New York

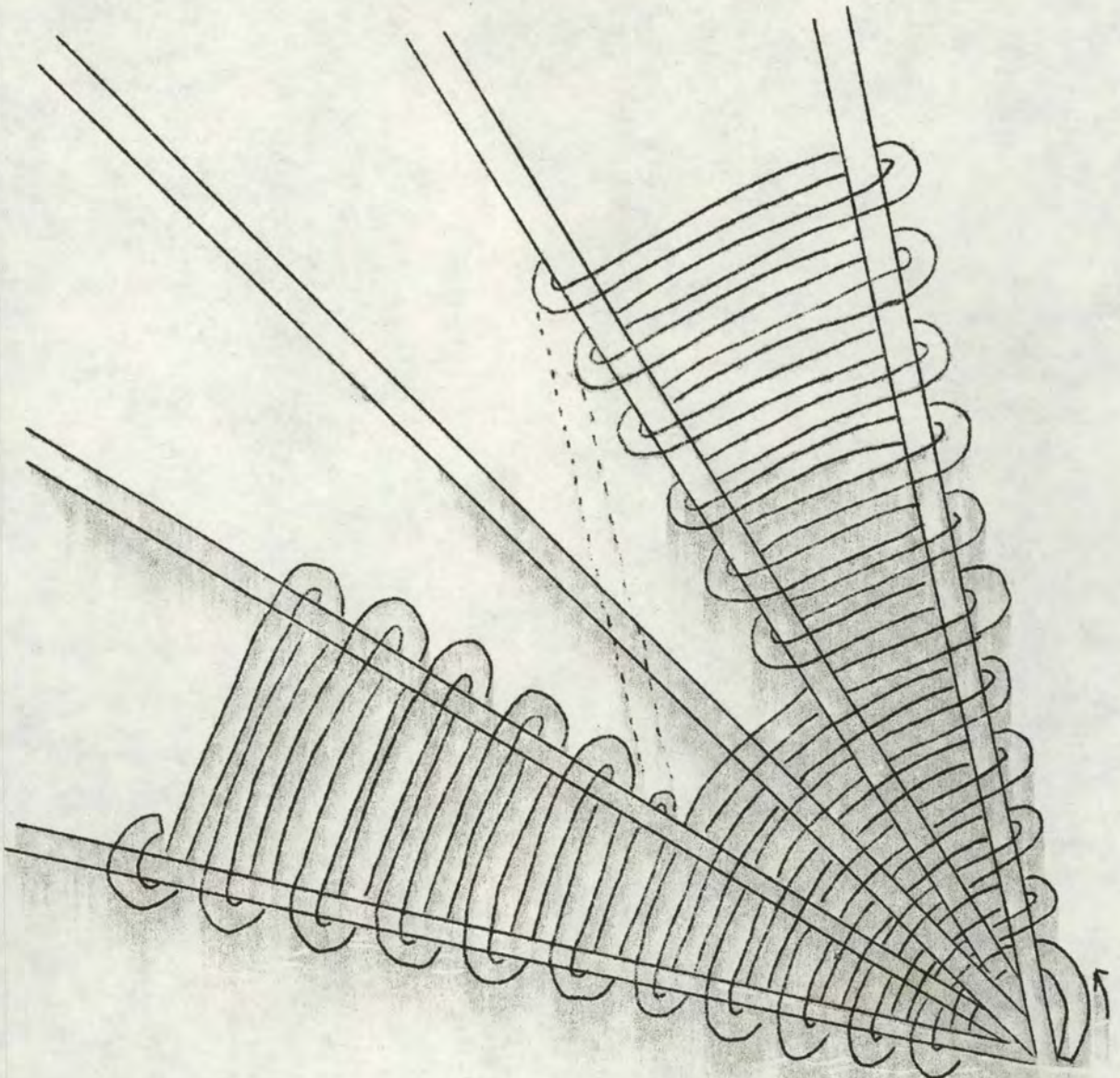


Figure 5.

CASTING OBJECTS IN PLASTIC

Charlie Beeman

Materials used:

1. Fiberlay P-18 Resin can be purchased at hardware stores or boat shops.
2. Fiberlay P-102 catalyst.
3. Small squares of glass
4. Masking tape.
5. Several grades of sandpaper.
6. Small glass and stirring rod.

Using the glass squares, make a box shaped mold and seal the edges with masking tape. Pour enough Resin into a small drinking glass to cover the bottom of the mold about 1/8" deep. Add a squirt of catalyst and stir.

Pour this mixture into the mold; if the temperature is above 60° F. it should become fairly solid in a few minutes. While it is still sticky put in the insect, dried leaf, straw flower, fishing fly, or what have you.

Now pour enough Resin in the glass to cover your object and add catalyst and stir. When the first layer has set enough to firmly hold your specimen, pour in the second layer.

Let this become completely hardened before removing the glass mold.

Rough edges can be filed off with a coarse wood file. Then sand all surfaces till smooth, using the finest grade sandpaper last. From a hardware store you can get a very fine grit emery paper (400-600 grit). This will put a fairly fine gloss to the surface. I finish the job using Bon Ami to polish.

This material can be cut into any shape desired with a coping saw before polishing.

Someone walked up to Charlie (Beeman) on Thursday morning and asked,

"Is it really true?

Do you feel as bad as you look?"

Did he?

SIDE HORSE DEMONSTRATION

Clark Henry, a senior at Washington State College, built a portable side horse. A side horse is a piece of equipment used in gymnastics.

This side horse weighs 88 pounds and can easily be carried by one man, for the legs are removable. It can be set up anywhere, but the ideal place is outdoors on the lawn.

The cost of materials to build the horse was \$26. A side horse on the market costs \$400, but the portable horse works just as well as the \$400 horse and in fact is in many ways better because it is portable, while the horse sold on the market weighs around 200 pounds.

The horse has 2 x 4's for legs, rug matting for padding, and is upholstered with plastic upholstering material. The pommels (handles) are hand made from half-inch plywood glued together. The horse satisfies A.A.U. specifications in size.

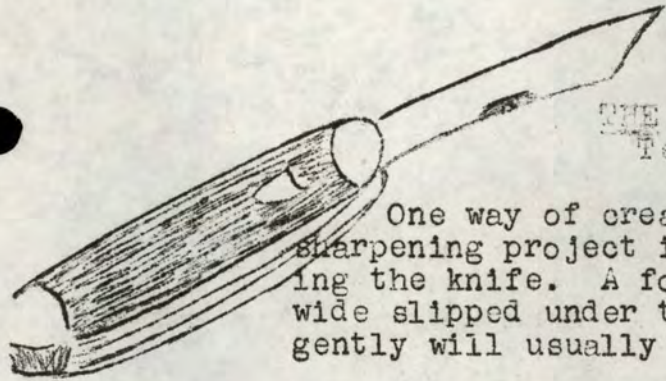
Thus, if you can't afford to buy a side horse, then build your own. It's fun and easy.

BELLS OF SARNA

Use five or more tin-can lids of graduated sizes for each string of bells--small, frozen-juice cans, baby-food cans, etc., up to the coffee-can size. Punch a hole in the center of each lid.

Place the needle-nose pliers so their ends touch the center of the lid. Make a barely perceptible bend of the lid against the edge of the pliers. Repeat this gentle crimping at eight equal intervals around the lid. It is easier to crimp first in half, then in fourths, and then in eighths. Now turn the lid over and make an additional crimp in reverse direction in the middle of each eighth. This will produce an accordion pleated effect--all still barely perceptible. Now repeat the entire process going over each bend and strengthening it and gradually working it into bell shape. A glove on the left hand is necessary for this manipulation as you force the tin pleats inward to form a bell cone.

For each bell use a piece of fine wire from 6 to 10" long depending upon the size of the bell. String a small seed bead to the center of the wire, give the wire a couple of twists, and run both ends of it up thru a 1/4 to 1/2" bead depending upon the size of the bell. Add another seed bead, then twist the wire ends together for the length of the bell. Insert the two wire ends thru the two holes in the lid. Twist the wires together again, and attach them to a length of rug yarn. Attach a number of bells, in graduated sizes to a single length of doubled rug yarn at 5 to 6" intervals. Tiny ribbon rows tied at points of attachment.



THE POCKET KNIFE
Tex Robinson

One way of creating interest in a pocket knife sharpening project is to show different ways of opening the knife. A folded piece of paper about one inch wide slipped under the knife blade and pulled up gently will usually raise the blade.

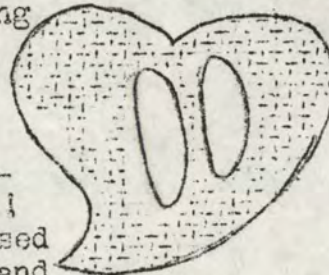
A handkerchief or a stout string is wrapped around the knife. Holding one end of the handkerchief or string in hand throw knife about 15 feet ahead of you. The twirling knife will throw out the blades. Caution group to always stand behind the thrower. Also, thrower should avoid jerking back throwing arm so that knife will not backlash toward thrower.

COCOANUT SHELL
Leila Steckelberg

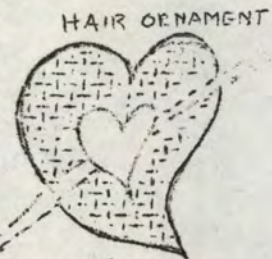
Beautiful jewelry, buttons, etc. may be made from cocoanut shell with very little expense. Your tools are a coping saw, a rasp, files, and several sizes of sandpaper.

Draw the outline of the button on the inside of the shell and cut out with the saw. You need not be too accurate in cutting because your files will round the edges quickly. Using the rasp, take off the coarse outer layer on the outside of the shell. Do not use the rasp too long on the shell or you will have grooves that you will not be able to get out again. Use the files to shape the button top and edges; sand until very smooth. The smoother it is the shinier your button will be.

Drill holes in the buttons before sanding so there will be no rough edges. Finish by waxing. Free form designs for your jewelry and buttons are especially interesting. Be creative! Half shells may be used for hanging baskets and string holders.



Belt Buckle



HAIR ORNAMENT

Use hair ornaments for patterns for buttons and buckles that match.

THE ROPE BELT
Tex Robinson



A rope belt is an inexpensive and very popular camp project. One such belt consists in a series of knots known as the carrick bend, made as follows:

Materials:

Rope, sizes from 1/8" to 1/4"
diam. - cost 29¢ for 30 ft. hank.

Length of rope: 9 ft. for avg. 9
year olds.

10 ft. for 12 yr. olds

15 ft. for adults

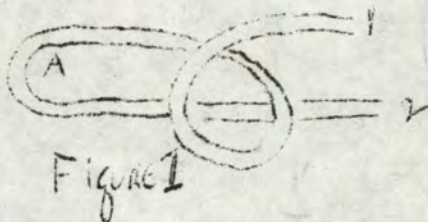


Figure 1

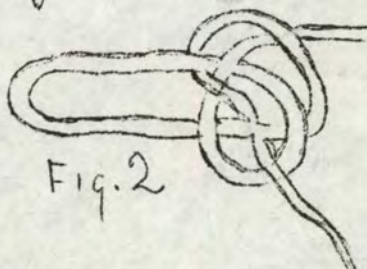


Fig. 2

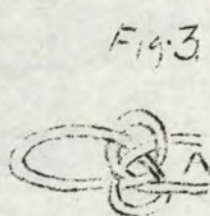


Fig. 3

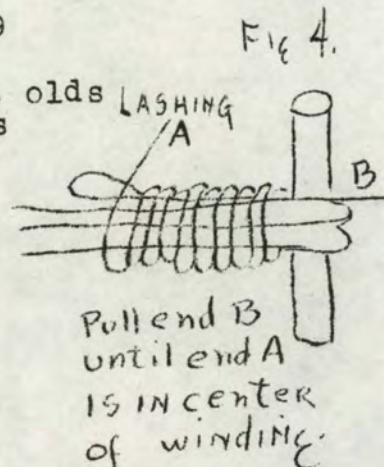


Fig 4.

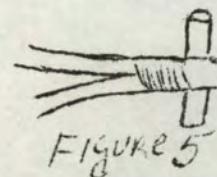


Figure 5

Locate center of rope and loop over left hand thumb at A Fig. 1 with strands 1 and 2 across palm of hand. Make loop with strand 1 as shown in Fig. 1. Take strand 2 and weave over and under strands as shown in Fig. 2 and carefully tighten knot. Shift left hand thumb to position A, Fig. 3, and proceed as before for second knot.

Space knots about 2-3 inches apart and continue until desired length is reached. Bend rope ends around a 1 1/2" stick and lash. Cut off and discard surplus rope.

Starting loop A, Fig. 1 is placed over stick Fig. 4, to fasten belt.

Philosophical Bits

God has given us each a mind with which to dream -

A soul with which to aspire
and a body with which to do.

If there are obstacles in our pathways,
may we use them as stepping stones for
greater and greater achievement.

May we have the vision to see
the faith to believe and the courage to do.

COPPER WIRE BRACELET OR NECKLACE

By Richardson

Leila Stekelberg

Materials and Equipment

1. No. 20 copper wire (preferably lacquered).
2. Pointed nose pliers.
3. Nips or scissors for cutting wire.

Wire is cut into 7" lengths. Twenty to twenty-four links are required for a bracelet.

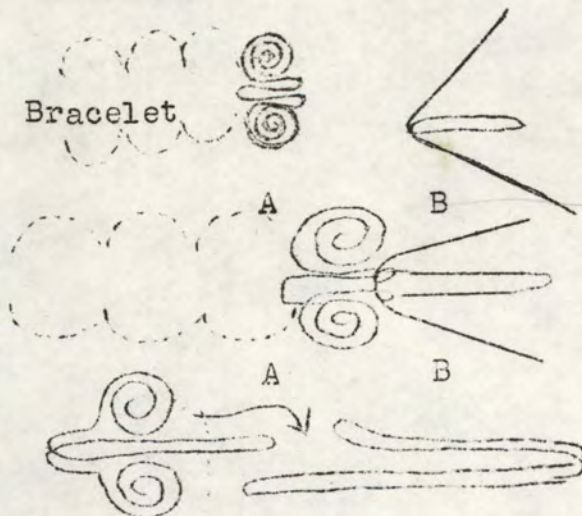
Diagrammatically the links are constructed as follows:



Suggestions:

- a. Bring all links to stage 3 before bending the hook.
- b. Grip the wire firmly when bending the coils-- it prevents slipping and marring the lacquered finish.
- c. To start a coil, hold the tip of the wire firmly with the pliers and bend the wire around the nose of the pliers (rather than turning the pliers).

After the bracelet has been assembled, the "hook" link is attached.



"hook" link B must be attached to bracelet A before further bending can be done.

Ends are coiled inward to conform with bracelet coils.

Hook is then bent upward to prevent irritation of wrist.

*13" long -
leave 4" - coil -
will have 4" left.*

Bird cage wiring - 12" piece

Additional information and materials may be obtained from: X-acto, 48-41 Van Dam St., Long Island City 1, New York.

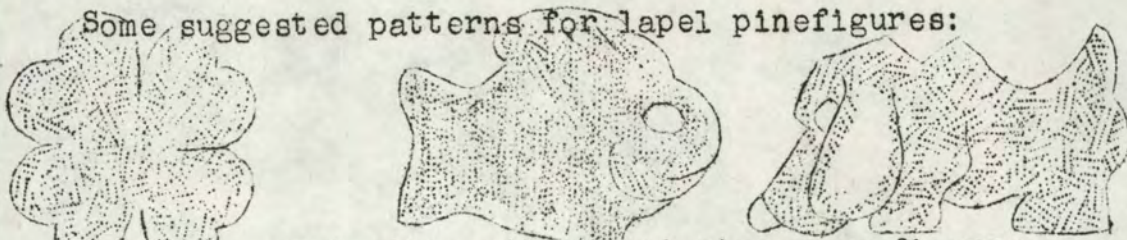
Advanced "Suji" construction kit	\$2.95
"Suji" wire hanks	.10
" glue	.15
" base jig	.10
" instruction manual	.25

WOOD CARVING
Al Richardson

Some pointers for successful and enjoyable carving:

1. Select a soft grainless wood for your first attempts. (White pine and basswood were used at Lab).
2. Implements must be razor sharp---there is less chance of accidents and your work will progress more rapidly and satisfactorily.
3. First draw the outline of your project on the piece of wood (free hand or from a pattern).
4. Cut the rough outline with a coping saw, working close to the vice---move the work frequently.
5. Make all cuts with the grain of the wood.
6. Do not try to work too rapidly--enjoy yourself--relax.
7. Some workers prefer to have knife cuts show on the finished product.
8. If you prefer a polished finish, use 00 sandpaper until the work is satisfactorily smooth.
9. Finish with lacquer or varnish.
10. Display where visitors are obliged to comment favorably.

Some suggested patterns for lapel pinefigures:



Think up--or look up other caricatures or figures that suit your fancy.

WIRE FIGURINES
Al Richardson

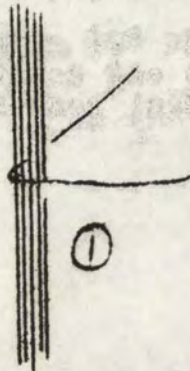
Required materials:

1. Telephone "switchboard" wiring or similar material.
2. "Suji" glue or other quick drying adhesive-- aeroplane model glue (quick drying) will serve.
3. A base jig - for bases, hats, etc.
4. Snips or scissors for cutting wire.
5. Small pliers for occasional work.

There are just 4 easy steps in constructing the basic figures:

Step 1. Skeleton

Cut 4 pieces of wire, each 4" long. Keep them together in a tight bundle with the ends even. Cut a 24" piece of wire, bend it in half and hook the mid point over the 4 skeleton wires at about the middle.



Step 2. Chest and Arms

With a free end of the 24" wire, make 9 tight turns up the skeleton. Bend one of the skeleton wires at right angle to the other 3 and continue to wind with the free end 12 turns on the single skeleton wire, making an arm. With the other free end wind tightly over the first coil to the point where the arm was formed.

Bend down a second skeleton wire and continue to wind with the free end 12 turns making the second arm.

Step 3. Waist and Legs.

Cut a 24" piece of wire, bend it in half and hook the mid point over the skeleton just below the chest. With the free ends of this wire, make 4 tight turns down the skeleton. Divide the 4 skeleton wires and continue to wind the free wire around two of the skeleton wires 18 turns making a leg. As with the waist, wind the other free end of wire down the trunk of the skeleton and around the two remaining skeleton wires 18 turns, making the second leg. Bend up the feet.

Step 4. Head and Neck

Cut a 10" piece of wire. Beginning with one end between the shoulders, make 6 turns up the skeleton and then just 4 turns down on top of the first

turns. Clip off excess wire. Bend the figure to desired position. Glue accessory parts to the figure and glue the figure to the base.

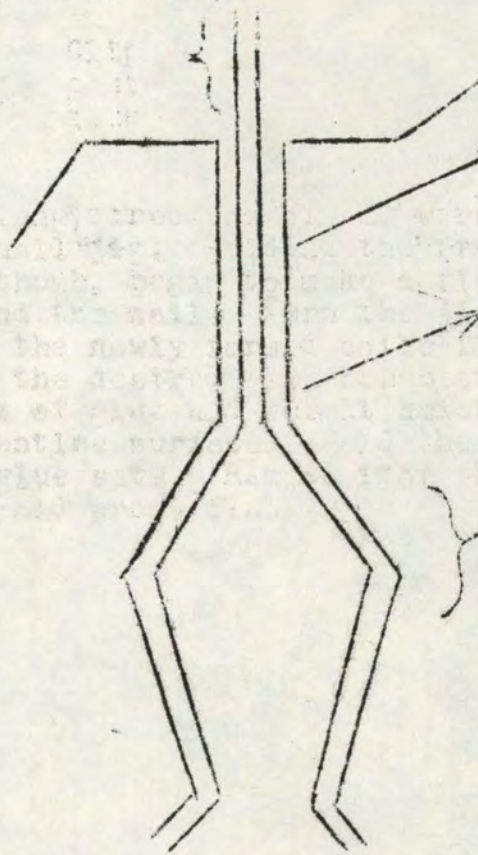
Head & Neck:
6 turns up and
4 turns down

Arms: 12 single
turns each

Chest: 9 double
turns

Waist: 4 double
turns

Legs: 18 single
turns each



Making a base jig: It was suggested by one of our Chatcolaborators that a satisfactory base jig might be readily made by driving a small nail upwards through a smooth block of wood. Then a small hole must be drilled next to the protruding nail in which to anchor the end of the wire being used for a base. The long, free end of the wire is then coiled around the nail jig. Guiding the free end of the wire with the thumb, begin to make a flat closely wound spiral around the nail. Turn the jig rather than the wire. Hold the newly formed coils flat with the thumbs. When the desired size has been reached, apply a few drops of glue and rub it quickly and thoroughly into the entire surface. Hold the coil in place until the glue sets. Remove from the jig, clip protruding ends and press flat.

FILIGREE SILVER

W. H. Bunning

In Norway the traveller finds much silver jewelry of the filigree type. It is interesting to make, and actually not too difficult for anyone who has a basic knowledge of silverwork - particularly soldering. Here is a sketch of a cross-shaped silver pendant that would make a good piece to practice on:



Start with a square or rectangular silver wire, about 14 gauge. If the square wire seems a little large, hammer it gently on a smooth anvil to give the wire a rectangular cross section. Naturally this should be as even as possible, and should be done carefully so as not to leave too many hammer marks. Then with a fine file, remove hammer scars and polish with fine emery cloth.

The wire probably will be too stiff from hammering to bend readily. Anneal it by heating on a charcoal block until it has a very faint red color. This will draw the temper.

Draw a picture of the pendant, and bend the wire to the desired outline. Do this with pliers, hammer or your fingers as necessary. In the case of the cross with rather sharp bends, it may be best to make it in several pieces. File the ends of the wire where they meet so they will come together in a heat joint. Use iron binding wire to tie this joint together. Use a brush to wet the joint with borax-flux. Place a very small piece of silver solder on the joint. With the project on a charcoal block, heat with a blowtorch until red hot, when the solder will melt and flow in the joint. You now have the frame for your filigree.

The filigree wire is made of round wire. Double a length of 22 or 24 gauge silver wire, about 3 feet long. Put the loop over a peg or hold in the jaws of a vise. Put the two loose ends in a twist drill. Turn the handle while holding some tension, until you have

a tightly twisted double wire. Carefully flatten this twist wire by tapping with a smooth faced hammer on a smooth anvil. It will be stiff. Wind it into a small coil and anneal by heating to a low red heat on the charcoal block.

With fine nose pliers, bend the flat twist wire into the desired shapes for filigree, generally some form of S-curve. Make enough curve in these pieces so they will fit tightly against each other and against the outside rim.

Clean all pieces by placing them in a 10% solution of sulphuric acid in a copper pan. A short period of heating is helpful.

Cut very small pieces of solder. Flux all contacting joints, place a small piece of solder at the points, and heat on charcoal block until solder flows. If any are still loose, repeat the process. Re-clean in sulphuric pickle. Polish with steel wool.

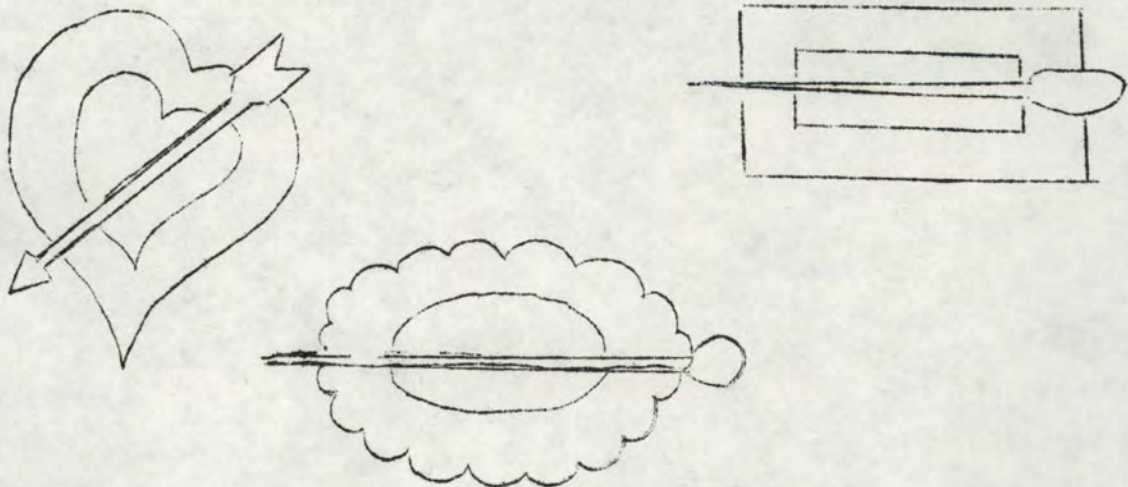
ELEMENTARY SILVER PROJECTS

Many times the question will come up in your group-- "Is there anything I can make in silver without any particular skill, and with not too many tools?" And in that situation, you can suggest simple bracelets, barrettes and rings, suitable for "quickies".

Plain silver bracelets can be made out of either round or square silver wire. An 8 or 9 guage square wire makes a good bracelet, and all that is necessary is to have a round mandrel, a round wood stick will do, or a pipe, or the horn of an anvil, together with a wooden or rawhide or rubber mallet. With gentle taps of the mallet, first on one end, then on the other, so they will have the same curve, bend the wire to bracelet shape over the rod. Then file the ends smooth enough that they won't scrape your wrist in taking on and off, and you have a bright, serviceable guard bracelet. For a variation, put one end of the square wire in a bench vise, and gripping the other end tightly with an adjustable wrench or a heavy pair of pliers, twist the wire till it becomes a pleasing spiral. Afterward, bend to bracelet shape. Round wire can be treated exactly the same way to make guard bracelets, and a longer length can be bend double and twisted with a vise and pliers the same as square wire. Best of all you have a "Good" piece; a silver bracelet that will wear forever.



Another possibility for a simple project is a hair barette. Hardly a girl that doesn't have two and doesn't want another. One type that is currently very popular does not have a spring wire holding loop on the back, but holds the hair by means of a pin, which slips through a cutout opening in the barette proper. This gives unlimited range of choice for the shape. It can be square, round, oval, oblong, heart shaped or what you will. It can have plain or scalloped edges. It can be given an interesting surface texture by dapping with a peen hammer, or it can have engraved decorations, or it can have stamped designs. Start out, by making a pattern, tracing it on the silver, then saw the outline and the cutout part with a jewelers saw. Finish by filing smooth any irregularities left by the saw, and buffing with rouge or silver polish. The barette should have a slight longitudinal curve to facilitate insertion of the pin. The pin can be made of silver wire, filed to a blunt point on one end, and with a loop twisted in the other. If made of square wire it can be twisted to advantage, which will help it to hold the hair more firmly.



Hair Barettes with Pins

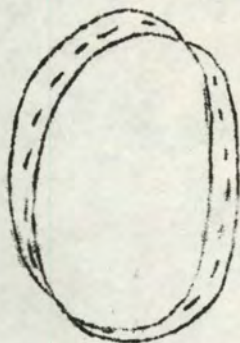
A simple finger ring makes an interesting problem one that is readily accepted and enjoyed by all ages. It requires soldering of a simple nature, but can be done by any amateur craftsman with a torch - alcohol, gasoline or one of the disposable can kind.

Determine finger size by means of a strip of paper around the largest part of the finger. Cut out of sterling wire, square, round, half round or triangular, a length a little longer than your pattern to allow for filing. Bend around a dowel or small pipe until you have a ring shape. File the ends very carefully so they meet without a gap. Then use a bit of oxidized binding wire to hold these ends together while soldering. Cut a snip of solder, about 1/16" square, touch the ends of the joint with flux (borax and water), apply the bit of solder directly over the joint. The ring is then heated to a red heat with the torch, and the solder will quickly melt and join the two ends permanently. The ring is then rounded up by malleting on your dowel, and the solder marks are carefully filed away and the ring is polished.

QUICK TRICKS

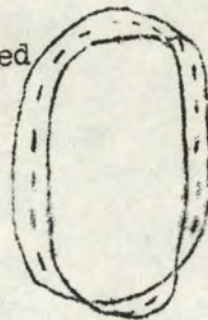
MOBINS BANDS -

By Tex Robinson

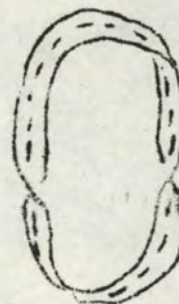


No twist
2 bands

1" gummed tape
cut along dotted
line.

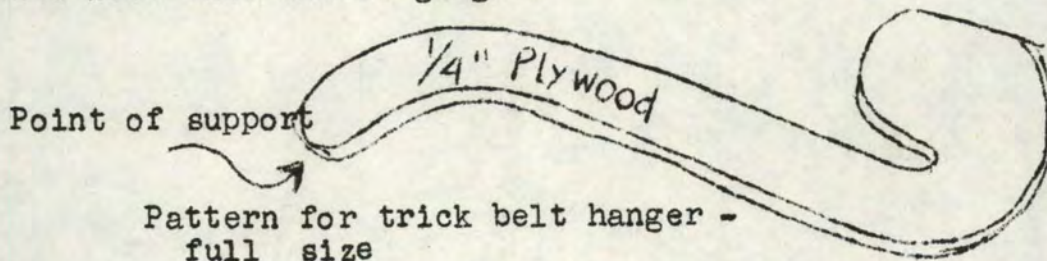


Half twist
1 large band
Cut large band
and get 2 bands



Full twist
2 interlocked
bands

Kids love this clever gadget.



COPPER ENAMELING
Leila Steckelberg

Copper enameling is one of the oldest crafts known to men. Exquisite jewelry has been found in ancient tombs in Egypt. Jewelry with a beauty far beyond anything we moderns have been able to create.

Basic Steps of Enameling on Copper

1. Clean the copper with very fine steel wool.
2. Brush a covering coat of Copper Scale-Off or Smear-On on the front of the piece to be enameled. Allow to dry thoroughly. Drving is a MUST if they are to do the job of absorbing oxidation which forms on copper during firing. (This protector is applied on the back side before each subsequent firing when only one side of the copper is enameled.)
3. Counter enamel. Brush copper Prepo-0 or 7001 oil on the back of the copper piece, sieve on the powdered glass with an 80-mesh sieve to about the thickness of a postcard, place on a trivet and place in a kiln which has been preheated to 1450° or 1500°. When melted and smooth as glass, remove from kiln and allow to cool. The reason for counter enameling is that enameling both sides of the copper will prevent rapid temperature changes from popping off some of the enamel after your piece is finished.
4. When cool enough to handle with bare hands, remove Scale-Off or Smear-On by touching the edge of the piece. It will drop off in a sheet, removing all fire scale.
5. File all of the oxidation from the edges of your piece. If this is not done between each firing, pieces will pop off and come down on top of your work (making black spots) during the next firing.
6. Repeat step 3 on the right side or front of your piece. It is not necessary to apply Scale-Off or Smear-On again since the back is now protected with the enamel and will not burn.
7. Repeat step 5.
8. Apply a light coat of Prep-0 to the enameled face of the pieces, and sieve on a second coat of enamel. DO NOT FIRE YET: instead, choose one of the decorating ideas described below:

Decorating Ideas

Lump and Thread Enamel

Place a few small lumps and/or threads on this unfired coat of enamel, then place in kiln and fire until lumps, threads, and sieved-on coat of enamel all fuse together and smooth down. (Lumps and threads are enamel before it has been ground to 80 mesh for sieving.) Remove from kiln and repeat step 5.

Stenciling

Start with steps 1 through 8. Using a sheet of thin paper, a bit larger

than the copper piece being enameled, cut a stencil (or pattern) from the paper, lay the paper over the copper piece, sieve a contrasting color of enamel through the cut out portion, remove the paper carefully and fire the piece. Trees, stars, birds, and faces in profile are fun for this one.

Sgraffito

This is an Italian word which means, literally, "scraping away" or scratching through. Start this piece with steps 1 through 8. This time, be sure enamel used for second coat is of a contrasting color. Before firing, use a sharp tool to scratch through the unfired top coat to the base coat in any design you may choose. Fire until smooth. Roosters, fish, and bold geometric lines are especially attractive for sgraffito.

Slush (Also known as Crackle)

This is finely ground enamel in liquid form suspended in a clay base. Start with steps 1, 2, 3, 4, 5, 6 and 7. Stir well and brush on liquid slush fairly heavy. Allow to dry thoroughly, then fire. Slush will "shrink" or crackle, showing the base coat through. Slush works best when applied over a base of transparent enamel on a concave or convex surface.

Soldering

Soldering is NOT a chore when done as follows: Place one drop of soldering fluid on back of copper piece; place one small piece of flattened soft solder right on the drop of fluid; set finding stop fluid and solder clamp the whole thing together with self-clamping tweezers. You may hold this over small kiln or over gas flame or use a small torch to melt the fuse solder.

When solder has fused, cool piece slightly, then drop in metal cleaner for a minute or two, rinse in clear water and dry. To finish, rub exposed copper with white rouge to polish (a soft cloth will do a good job), then lacquer.

When counter enameling, be sure to leave a small spot of copper exposed in the center of the back of the piece for soldering. Solder will bond metal ONLY to metal. You may either brush away a bit of enamel before firing--or you may apply one drop of Scale-Off to the center of the back and allow to dry, then sieve on enamel. When fired, the Scale-Off drops away leaving a small, clean spot for soldering.

Life is a glass given us to fill;
A busy life is filling it with as much as it can hold;
A hurried life has had more poured into it
than it can contain

Life is not built on a level;
It is built on an incline so that when you stop climbing,
You are liable to slip,
And a slip may result in a slide.

GLO - CANDLES
Leila Steckelberg

Waxcraft, which dates back to a period in early historical times, is the presentation in wax of figures, ornaments, candles, and etc. The candle has continued most important in religions and other ceremonies. Candle light, a beautiful soft light, creates a happy atmosphere, which helps make your parties, banquets, etc. a delightful and successful affair.

This newly popular candle craft, and old craft with new developments, has real charm because of the illumination of the whole candle when you touch a match to the wick, thus its name "Glo-Candle". Placed on mirrors and arranged with flowers or greenery, your Glo-Candle will create an even more attractive effect. This craft is simple to master, inexpensive, more fun, and a solution to your decoration problems for the home, the church, the school, and clubs of all kinds. You will find the making of candles a very happy and satisfying craft and an outlet for expressing your own ingenuity and new ideas. It brings a great deal of pleasure to create a thing of beauty - something that would cost you a great deal if you could purchase it.

I. Materials needed.

- A. Glo-Candle wax (comes in 11 pound blocks): This is a special candle wax which is free from stearic acid, as it must be in order for your candles to glow. The addition of stearic acid will make a solid color. Candles can be made from old melted down candles - but they will not glow. Do not use paraffin! Paraffin burns at too low a temperature, also you will find that the candles melt much faster as you burn them. They are more apt to smoke when made from paraffin. Four standard quart size candles can be made from 1 block of wax.
- B. Wicking: Can either buy candle wicking, use old wicking from melted down candles, or make your wicking by soaking cotton tying cord overnight in a solution of 2 tablespoons borax, 1 tablespoon salt, and 1 cup water. The smaller wicking is better because it gives sufficient light but less heat so your candle will not melt down so fast.
- C. Coloring Material: Glo-Candle color (either powder or solid) or crayolas - only oil soluble colors can be used. Water soluble colors such as cake and fruit coloring will not mix with the wax. Old lipsticks can be used but are not very satisfactory. Old colored candles can be used

but due to the stearic acid in most of them, your candle will not glow.

Use any amount of coloring, depending on the depth of color desired, but the deeper colors will not glow as well. A 3/4" piece of the standard size red crayola will give a nice red color for a quart size candle.

- D. Pictures: from greeting cards, wrapping paper, etc. Parchment type pictures are best since the light can pass through easily. Hold your picture up to the light and you can see how they will look on your candle. The brighter and darker colors show up best and pictures of churches are especially impressive since the light comes through the picture in a way that makes it look as though the lights were on in the church, shining out through the windows.
- E. Glitters, sequins, flowers, small cones, perfume, etc.: Glitters are better if they are very fine and are easier to use in shakers. Be sure your silver glitter is the type that will not tarnish.
- F. Candle perfume or fragrance, if desired.

II. Equipment.

- A. Containers for melting wax: Always melt wax over hot water. An old double boiler or a No. 10 can or gallon bucket for the hot water and tall juice cans or 2 pound coffee cans for the wax. Do not use good kettles - cans work just as well and do not have to be cleaned up. Put a metal screw band from a fruit jar in the bottom kettle to hold the can with the wax up from the bottom. Remember that hot wax is inflammable and care must be used in handling! Do not spill or pour over open flame. Using the screw band will help the wax from getting so hot and will enable you to have more water in the lower can - thereby eliminating some of the danger of boiling dry. Have a large can (larger than the 2 cans together, if possible) or a pan lid handy, just in case. if the wax should catch fire put the lid or can over the container and the fire will go out. Do not throw water on flaming wax as it will scatter the fire.
- B. Egg beater to beat the wax. Ordinary dover egg beater is most practical. Use an old one.
- C. Forks to apply the frosting.
- D. Ice pick, skewer or knitting needle to make holes for wicks.
- E. Teaspoon (bowl bent forward where it and handle meet), and gravy ladle are handy.
- F. Molds: Tin cans, cake pans, glasses, vases, jello molds, sections of irrigation pipe, plastic containers, rubber ball cut in half, or waxed cardboard. When tin cans are used, the cans must have

perfectly smooth sides. Any tiny crease or rough edge will make it impossible to remove the candle from the mold. Plastic, if it has a slick inside finish and is tempered to stand heat, is excellent as its flexibility aids in removing the candle from the mold. Milk cartons are all right, but be careful that they do not collapse when you pour the hot wax into them.

III. Steps in Making a Candle.

- A. Melting the wax.
- B. Molding the candle.
- C. Removing candle from mold.
- D. Putting wicks in candles.
- E. Applying pictures
- F. Beating wax and applying frosting.

A. Melting the Wax.

Always melt wax over hot water! Do not get the wax too hot. Add the color, and perfume, if you want it, after the wax is melted. Pictures are best put on the uncolored candles. Use colored frosting, if desired.

B. Molding the Candle.

Molds may be found everywhere. As you make more candles, you will find more and more pleasing and interesting molds. If you are using a glass mold, wash it with very hot water just so that the hot wax will not break the glass. Oiling the container helps in removal.

Fill the mold with the melted wax. Let stand overnight, cooling at room temperature. If you want unusual effects, try cooling the candles quickly in the freezer.

A pit will form in the center of the candle as it solidifies so be sure that you save plenty of the same wax, if colored, to fill the hole later. Use the ice pick and make a few slanted holes in the depression before you fill it with hot wax - the holes help the hot wax and cold wax fuse together. If this is not done, many times the two will not stay together.

C. To Remove Molded Wax from Container.

Press the bottom of the carton with your thumbs. Tap the sides of the carton, then turn the container upside down and shake. If the candle does not come out easily, put it in the freezer for several hours or overnight. The extreme cold will shrink the candle enough to slip out easily.

If you are using the 2 halves of the rubber ball to mold a snowball, you will have to mold these two pieces together. As you beat the wax for frosting, when the wax is at the frothy stage, fill the holes in the center of the two pieces with the frothy wax, put them together quickly, give them a twist, and you will have a good joining.

D. To Insert the Wick:

1. Do not put in the wick until after the candle has been taken from the mold because many times the top of the candle in the mold will be the bottom of the candle (i.e., a bell shaped candle). Do put the wick in before decorating the candle. A piece of wicking may be stiffened by dipping it in hot wax. Lay wicking on waxed smooth surface to cool.

The wick does not need to extend all the way through the candle; no deeper than you expect to burn the candle. When the hole burns quite deep in the big candles, just fill up the hole, put in a new wick and it's like new again.

Heat an ice pick and melt a hole through the center of the solidified candle. When melting this hole, you must tip the candle at an angle in order to allow melted wax to run out of the hole being made. Do not force the pick or you may break the candle. Insert the waxed wick to depth desired, cut off, and then fill the hole with hot wax with the bent teaspoon.

If you like perfumed candles, you may either add the perfume to the melted wax before you pour the candle (takes quite a lot of perfume this way) or add the perfume to the small amount of wax that you dip the wick in to make it stiff and use that same perfumed wax to fill up the hole made for the wick.

2. Another method is with an ice pick make an opening for the wick in the candle (if the top of the candle in the mold will still be the top of the candle when unmolded) while the wax is in the semi-solid state. Insert the wick and fill the hole with melted wax. A metal knitting needle can be used instead of the ice pick.

3. Dip a piece of wick into wax several times. Stick small pieces of concentrated coloring at $\frac{1}{4}$ " intervals along the wick, alternating the colors. As the candle burns and the flame reaches the colors, they will drip down the sides of the candle with beautiful effect. Use for candles not over $1\frac{1}{2}$ " in diameter.

E. Applying pictures.

There are several different ways of putting the pictures on candles. If you want the picture to look like parchment, hold the candle over a large can of hot wax away from the stove, and with the gravy ladle, dip the hot wax over one side of the candle several times and quickly put the picture on. This must be done very quickly since the wax sets so fast. Care must be taken not to get wax on the front of the picture.

If you want to have the picture look as if it were painted on the candle, quickly dip the picture in the hot wax and put on the candle. Be extremely careful when removing a picture that is pasted to other paper, thin spots will show since they let more light through.

F. To Frost the Candle.

Melt the wax - a 2 lb. coffee can is especially nice for beating the wax because the wax will not splatter so badly when beaten in the deep can. Let it cool until quite a thick coating forms on top of the wax. Stir the wax with your fork to loosen the cooler wax from the sides and bottom and then beat with the egg beater until fluffy like divinity. You may achieve two different effects by using the whipped wax either while it is still glossy or beat it until it loses its gloss. The latter will give a snowier, fluffier effect.

Now you are ready to frost your candles. If it is one with a picture, frost around the picture first with a fork or your fingers, daubing or tapping it gently on the candle. Be sure to leave open spaces. The irregular size and shape of the open spaces adds to the beauty of the candle. Do not press the frosting against the candle as this will leave unsightly fork marks. Continue frosting around the candle until entirely frosted. Last, build the frosting out around the top of the candle so as to leave a pit in the center around the wick. Unfrosted edges around top of candle are most unattractive.

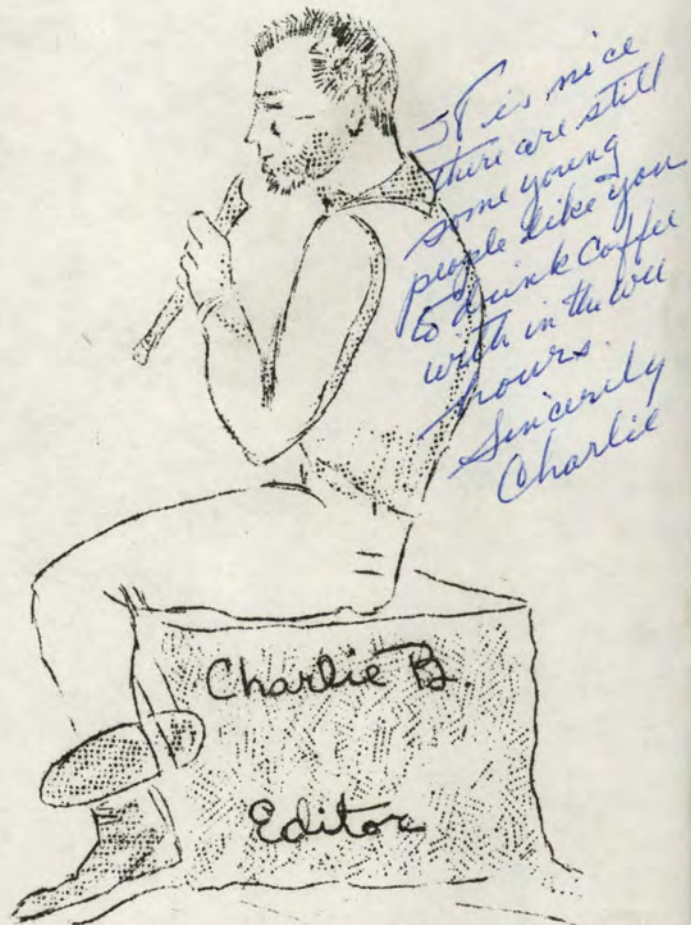
If desired, sprinkle with glitter or sequins while still warm. Choose a color that matches the picture. Silver or gold glitter used with the colored glitter gives added beauty. Keep a can of hot wax handy as you are frosting - then if the frosting gets too hard, add a little hot wax and beat a bit; then you can go on frosting.

When frosting several candles, you will find that if you frost a little on each one and add the glitter as you go, the frosting will have a chance to harden as you work and it will be easier to hold the candle to finish frosting it without crushing any of the frosting.

Decals, Christmas seals, and colored sugar also may be used. Frost approximately 1/4 of the candle at a time and then sprinkle on the sugar. Having the colored sugar or glitter in shakers is a big help. Set the candle on a paper doily or paper towel to protect your furniture when using.

Additional information may be received by sending to:
Co-operator, Homemakers Dept., P.O. Box 1004, Walla, Walla, Wn.
The Glow Candle Co., Box 2205, Kansas City, Mo. 50¢

CHATBOOK STAFF



Danny - CARTOONIST